AUG 13 1919

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THE ACTOR'S AWAKENING
BY
ATHOLE STEWART, O.B.E.
See page 17.

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BY
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See page 17.

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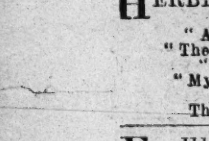

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Dec. 1, 15, Jan. 12, Mar. 1, 8, 15, April 5, on.
GRAND THEATRE, LUTON.
Oct. 27, Jan. 5, Feb. 23, Mar. 1, 15, on.
THEATRE ROYAL, CANTERBURY.
Sept. 4, 5, 6 (3 nights), Oct. 13, Nov. 3, 24, Dec. 8, on.
THEATRE ROYAL, INVERNESS.
Aug. 4 (reopening), Sept. 1, Oct. 13, 20, 27, Nov. 24, Dec. 15, 29, Jan. 5, 19, 26, Feb. 9, on.
Bookings include "Damaged Goods," "The Chinese Puzzle," "The Luck of the Navy," "Quinneys," "A Royal Divorce," "Pygmalion," "Beside the Bonnie Briar Bush," &c.
E. G. FALCON, Caledonian Hotel, Inverness.

THE BOROUGH THEATRE, STRATFORD.
WANTED, First-class Attraction; must be London success,
Aug. 18.
Wire or write, FRED FREDERICKS.

NEW THEATRE ROYAL, WORCESTER.
WANTED, Big Once-nightly Attraction, Dec. 15. Only vacancy this year. Few spring dates open for No. 1 Companies. Only West-End Attractions entertained.
Apply, S. C. DORRILL.

HUDDERSFIELD THEATRE ROYAL.

WANTED Known, once nightly only, the only first-class theatre in Huddersfield. It serves a population of 500,000.
ALFRED WAREING,
Theatre Royal, Huddersfield.

WANTED, First-class Theatrical Companies on sharing terms or rental Dramas, Opera, Variety, &c., for Theatre Royal, Limerick. Apply by letter, stating terms, vacant dates, to LICENSEE, 35, King Henry's-road, London, N.W. 3; or, LOCAL MANAGER, Theatre Royal, Limerick.

EMPIRE THEATRE, SWINDON.
WANTED, big West-End Musical Productions, Feb. 23 (?), March 15, April 12, 26 (?), May 17, 31, June 7, 14, 21, 28, July 5, 12, 19, 26, on, with exceptions.

ALFRED MANNERS (as above).

WANTED, for Picturedrome, Clonmel, and other Irish dates, good Repertoire Companies, Concert Parties, &c. —Full particulars, ROBERTO LENA, Theatre, Tralee; next, Tivoli, Tipperary.

PUBLIC HALL, WEST KIRBY.
Lessees,
Stanley Rogers and Geo. P. Fenton.
Liverpool's Fashionable Seaside Resort.
WANTED, First-class Attractions for Flying One-night Visits.
Hall holds over 1,000
Bookings include:—
"Hindle Wakes" (3rd return).
Irene Vanbrugh and Party (return).
"All-of-a-Sudden Peggy" (return).
Constance Collier and Co.
Mark Hambourg and Party.
Marie Hall and Party.
Hilda Trevelyan in "Marriage of Kitty."
Coms. to G. P. FENTON Public Hall, West Kirby, Cheshire.

HIPPODROME AND THEATRE, BURSLEM.
WANTED, Wanted, Wanted,
Sept. 1, 8, 15.
First-class Dramatic Companies, Revues, &c.
Sharing terms.
Now Booking for 1920.

Apply, COLLINS, Gondola Works, Walsall.

THE NEW THEATRE, BOSTON.

Proprietors: Scala Theatre, Boston, Ltd.
Managing Director: G. Aspland Howden.

A convenient break journey from Midlands to East, or Yorks to London and South.

WANTED,
MUSICAL COMEDIES, REVUES, PANTOMIMES,

for above commodious Theatre, with a large stage, comfortable building, effective electric lighting, good Band, and beautifully Furnished.

NEW THEATRE For Immediate Dates,
NEW THEATRE Early Dates, and
NEW THEATRE Vacancies onwards
NEW THEATRE Wire to
NEW THEATRE Wire to
NEW THEATRE Wire to
NEW THEATRE Wire to
NEW THEATRE Wire to
NEW THEATRE The Company's Booking
NEW THEATRE Agent,

MR. WILL DALTON (Dalton's Agency), 57, Parsonage-road, Withington, Manchester.

Telegraphic address,
Granbeste, Manchester.

Largest Holding Capacity in the District.

COMPANIES WANTED.

ARTHUR CARLTON'S THEATRES.
WANTED, Companies.

THEATRE ROYAL, WORCESTER.
Vacant Jan. 26 (?), April 5 (?), 12, 26 (?), and May, on.
THEATRE ROYAL, BATH.
Vacant Dec. 1 (?), 8 (?), Feb. 2 (?), 9 (?), March 8, 15 (?), 22, 29 (?), April 19 (?), 26, May 3, 24, 31.
KING'S THEATRE, GAINSBORO'.
Vacant first three nights of the week only.
Sept. 15, Dec. 1, Feb. 9 23 (?), and March, on.
EMPIRE, WORCESTER
(Arrangements complete).
THEATRE ROYAL, TONYPANDY.
Spring and Autumn Vacancies.
THEATRE ROYAL, BARRY.
Spring and Autumn Vacancies.
KING'S ELECTRIC THEATRE, BARRY
(Arrangements complete).
All other communications to ARTHUR CARLTON, Colehurst, Worcester.

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
Lessee & Manager, Mr. Hugh Robertson.
WANTED, first-class Attractions (musical preferred), for the following dates:—Nov. 10, Dec. 1, 8, 15, 22 (Christmas week), 29 (New Year Holiday week), Jan 19, and on, with exceptions. Applications re dates to HUGH ROBERTSON, Theatre Royal, Jarrow.

WANTED, First-class Attractions only.

T.R., DUBLIN.
G.T., DUBLIN.
O.H., BELFAST.
O.H., CORK.
G.T., SWANSEA.
L. (Sidney Cooper), NEWPORT.
G.T., SOUTHAMPTON.
T.R., BOURNEMOUTH.

Apply, THE FREDK. MOUILLOT OFFICES, 7 and 8, Leicester-place, Leicester-square, W.C. 2.

NEW PALACE, RAWTENSTALL.
General Manager, Walter Nicholls.

WANTED, Companies.
The largest and most comfortable theatre in the Rossendale Valley. The industrial centre of Lancashire.
Once nightly. Twice Saturdays.
Big Stage, with all conveniences.
Revue.
Musical Comedy
Pantomime.
For Revue and Musical Comedy,
Several Odd Dates.
For Pantomime,
Dec. 22 (production date),
Jan. 5, 12, 19, 26.

General communications re bookings,

W. DALTON,
Dalton's Agency,
57, Parsonage-road,
Withington,
Manchester.

THE PLAYHOUSE, CARDIFF.

New Up-to-date Modern Theatre.
Opening Christmas, 1919.

WANTED, Box Office Attractions,
Twice Nightly.
Jan. 19, 26, Feb. 2, 9.

Silence a polite negative.

CLIFFORD HAMILTON, Man. Director.

THEATRE ROYAL, STOCKPORT.
THEATRE ROYAL,
ASHTON-UNDER-LYNE.

WANTED, High-class Attractions for the following vacancies:—
STOCKPORT.—Sept. 8 and 22, Nov. 10 and 17, Dec. 1 and 15, Feb. 16, 23, March 1.
ASHTON.—Oct. 6 and 27, Nov. 24, Dec. 8, Feb. 9, 23, March 1.
Also good Pantomimes for
ASHTON—Jan. 5 and 19.
STOCKPORT—Jan. 12 and 19.
Bookings Include: D'Oyly Carte Opera Co., "Romance," Royal Carl Rosa Opera Co., "Daddy Long-Legs," Violet Vanbrugh, "Merry Widow" and "Gipsy Love" Repertoire Co., Edwardes' "Betty" (3rd visit), "High Jinks," "Man from Toronto," "Seven Days' Leave," "The Yellow Ticket," "Yes, Uncle," "Dear Brutus," "Officers' Mess," "Three Weeks," "The Female Hun," "Oh, Joy," &c., &c.
Address, CHARLES REVILL, Victoria Park, Stockport.

NEW THEATRE, SALISBURY.
WANTED, London Attractions only, for
December 8 and 15.
December 8 and 15.
December 8 and 15.
Only vacancies this year. Fast booking Spring, 1920.
Write, ALBANY WARD,
Guildhall Chambers, Weymouth.

THEATRE ROYAL,
BARNSTAPLE.
WANTED, Big Attractions for a few Autumn Dates and Spring, 1920 (three days).
Companies that can follow "The Man from Toronto," "Raffles," "By Pigeon Post," "My Old Dutch," "Maid of the South," "Bella Donna," "Sherlock Holmes," "The Tiger Cub," "Broadway Jones," "Peg o' My Heart," &c.
Can arrange other towns in conjunction.
Write, ALBANY WARD,
Guildhall-chambers, Weymouth.

WORTHING THEATRE ROYAL.
WORTHING THEATRE ROYAL.
WORTHING THEATRE ROYAL.
WANTED, First-class Companies,
Wanted, First-class Companies,
Wanted, First-class Companies,
Sept. 25, 26, 27.
Sept. 25, 26, 27.
Sept. 25, 26, 27.
Vacant through obliging.
Vacant through obliging.
Vacant through obliging.
First-class Company only.
First-class Company only.
First-class Company only.
All communications to
C. A. SEEBOLD,
as above.
Silence a polite negative.

GRAND THEATRE, OLDHAM.
WANTED, No. 1 Attractions only, Musical preferred.
A few vacancies, Spring, 1920.
Address, E. DOTTRIDGE, "Merivale," Clifton-drive South, St. Anne's-on-Sea.

PALACE THEATRE, TYNEMOUTH, NORTHUMBERLAND.

WANTED, First-class No. 1 Companies only.

Musical Attractions.

July 28, Sept. 29,
Oct. 6, 13, 20,
various onwards.

Good Pantomimes wanted.

A Safe Date for £400 to £600 nett, tax off. Seats 2,000.

Apply, MANAGER,
Palace Theatre

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.

WANTED, High-class Attractions,
D.P. THEATRE, EASTBOURNE.
Nov. 6 (3), Dec. 1 (?), 8.
GAIETY THEATRE, HASTINGS.
Nov. 3 (3), Dec. 15.
PLEASURE GARDENS T., FOLKESTONE
Nov. 24, Spring, 1920.
PALACE THEATRE, RAMSGATE.
Oct. 13, 20 (?), Nov. 3, 10, 24.
onwards (twice-nightly).
London Representative for W. W. Kelly and Opera House, Blackpool.

H. W. ROWLAND'S AGENCY,
52, Shaftesbury-avenue, W. 1.
Regent 1651. "Topobill Piccy London."

PALACE PIER THEATRE, BRIGHTON.
WANTED, First-class Companies.
Vacant July 21.
Vacant July 21.
Vacant July 21.
August 11.
August 11.
August 11.
All coms., The MANAGER.

For other Companies Wanted, see Displayed Wanted Section.

THEATRES WANTED.

"Monty's Flapper," "Ann."
WANTED, Aug. 25, Sept. 22, 29, Christmas. HALDANE CRICHTON, 15, Bolton-gardens, Teddington.

Second Year of Tour.
"MY OLD DUTCH."
By Arthur Shirley and Albert Chevalier.
Mr. Albert Chevalier as Joe Brown.
Supported by his own company.
WANTED, July 14, onwards.
Address, C. INGLE, Empire Theatre, Southend-on-Sea.

"THE WEARIN' O' THE GREEN."
"THE WEARIN' O' THE GREEN."
"THE WEARIN' O' THE GREEN."
"THE WEARIN' O' THE GREEN."
Ireland's Representative Comedian,
CHALMERS MACKEY as
BARNEY O'HEA.
WANTED, Sept. 8 and 15.
Sept. 8 and 15,
Sept. 8 and 15,
Also,
through change of proprietorship of Theatre Royal, Coatbridge,
Nov. 17, 24, Dec. 1 and 8.
Four weeks' season preferred.
Attractions:—
"THE WEARIN' O' THE GREEN."
"ROLLICKING RORY."
"THE PERIL OF SHEILA."
"THE PRIDE OF THE O'GRADY'S."

All Big Winners.
Rebooked everywhere visited.
CHALMERS MACKEY,
Rostrevor, Poulton-le-Fylde, Lancs.

ERNEST R. ABBOTT'S CO.
WANTED, JULY 14.
WIRE FOR JULY 14.
Between Stirling and Newcastle.
Printing ready.
Also vacant Aug. 4 (North) and 25 (Midlands), Oct. 6 and 13, Nov. 10, Christm and New Year.
One, Two, or Three Plays.
THREE SURE ATTRACTIONS.
"NEITHER WIFE NOR MAID."
"SAPHO,"
and our latest success,
"THE PASSIONS."

Just concluded two big fortnight T.R., Edinburgh, and Hippo., Ham
At each theatre the second week better than the first.
Cast of 14 Artists.
Drama, Comedy, Music, Singing Dancing.
WIRE FOR JULY 14
ABBOTT, OLYMPIA, STIRLIN
WANTED, Aug. 4.

J. EDWARD BLERIOT
presents
the Spectacular Fairy Mélange,
"BUZZ ALONG."

The Great Vocal and Comedy Success.

"Buzz Along" is the very show for your holiday date.

Play once or twice nightly.

Magnificent specialities,
including
Bleriot's Transformation
and
Fairy Fountains.

Star Cast of 25 Artists.

Buzz along, you managers!

J. EDWARD BLERIOT,
The Manor, Perry Hill,
Catford, London.

Next, Imperial, Canning Town.

LOUIS CALVERT
in
"DADDALUMS."
Company including
Miss Edyth Olive, Miss Margaret Vaughan
Miss Lindsay Gray, Mr. Edward Bonfield
Mr. W. Edward Stirling, Mr. Frank Snell, &c.
Production, Gaiety, Manchester, Aug. for three weeks.
WANTED, Sept. 8 (owing to Southen closing),
Sept. 29, Oct. 6 (?), 13, 27,
Nov. 3, 10, 24, and Dec. 1.
Entire production carried.
Prior to coming to London.
Can arrange two plays for a fortnight.
Apply, W. EDWARD STIRLING, 3, Cambridge-mansions, Cambridge-road, S.W. 11. 'Phone Battersea 966.

RALLAND & CAMERON'S COMPANY,
"PEG O' MY HEART."
Autumn arrangements complete.
WANTED, Jan. 12, 19, 26 (Scotland), Feb. 9, 23 (North), on.
BERTIE RALLAND,
Broadlands Cottage, Medstead, Hants.

"WHO'S HOPPER?"
Great Original Farcical Comedy.
WANTED, dates in August, on. J. C. ROBERTSON, Grand Pavilion, Llandrindod Wells.

"THE OLD TIMES BACK AGAIN."
"THE OLD TIMES BACK AGAIN."
"THE OLD TIMES BACK AGAIN."
"THE OLD TIMES BACK AGAIN."
"THE OLD TIMES BACK AGAIN."
"THE OLD TIMES BACK AGAIN."
WANTED, Big Theatre.

Wanted, Big Theatre.

July 21.
July 21.
July 21.
July 21.
July 21.
July 21.

to follow

Theatre Royal, Leeds.

Wire, HARRY FOXWELL. Wire
268, Lytham-road,
Blackpool

THEATRES WANTED.

"BETTY AT BAY."
"BETTY AT BAY."
Direct from the Strand Theatre.
Entire London Production Carried.

WANTED, First-class Theatres.

July 26 (3 nights),
Sept. 29.

Address, CECIL BARTH,
7, King-street Covent Garden, W.C. 2.

RS. BRANDON THOMAS COMPANY
in
Bernard Parry's Charming Comedy.
"THE PURSE STRINGS."

e entire West End Production carried.
Direct from the Garrick Theatre.

WANTED, First-class Theatres.
Aug. 11 and 18.

Address, CECIL BARTH,
37, King-street, Coven. Garden, W.C. 2.

CHARLES HAWTREY'S FAMOUS
FARCICAL COMEDY,
"THE PRIVATE SECRETARY."

Entire West End Production Carried.
Direct from the Savoy Theatre.

WANTED, First-class Theatres.

Sept. 8, 29 (3 nights).

Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

HE BRANDON THOMAS COMPANY in
"CHARLEY'S AUNT."

Entire West End Production Carried.
Direct from the Garrick Theatre.

WANTED, First-class Theatres.

Sept. 29, Oct. 9 (three nights), Oct. 20.

Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

"YOU'RE SPOTTED."
The Sparkling Musical Comedy Revue.
40th week of success.

WANTED,
Monday next,
July 14 (through change route).

Wire for Monday next.

ARTHUR HART,
107, Spencer-place, Leeds.

WANTED, July 31 (3 nights), to follow Weston-super-Mare, Aug. 4 and 11, ome on, for the West-End Farcical Comedy,
"CYNTHIA LENDS HER HUSBAND."
"CYNTHIA LENDS HER HUSBAND."
"CYNTHIA LENDS HER HUSBAND."
FRANK CORRIE,
41, Pleydell-avenue,
Upper Norwood, S.E. 19.

"HOBSON'S CHOICE."
The Successful Farcical Comedy from the Apollo and Prince of Wales' Theatre, London. Once or Twice Nightly.

WANTED, July 31 (3 nights), Midlands or North.
Sept. 8, 15, 22, 29, Oct. 6, and a few dates on.
W. FOSTER HORSFIELD,
Murray's River Club, Maidenhead.
'Phone, Maidenhead 575.

WANTED, for Big New Production, with London Star and Full West Co., prior to London production, No. 1 Theatres, Sept. 29, Oct. 13, 27, Nov. 3, 10, 24, and Dec. 1.
W. FOSTER HORSFIELD,
Murray's River Club, Maidenhead.
'Phone, Maidenhead 575.

THE C. B. COCHRAN PRODUCTIONS.
"IN THE NIGHT WATCH."

WANTED, July 28 (South),
Nov. 24 (between Liverpool and Manchester).
Dec. 15, and a few dates on.
"AS YOU WERE."
Vacant, Dec. 1, 22, and a few dates on.
W. FOSTER HORSFIELD,
Murray's River Club, Maidenhead.
'Phone, Maidenhead 575.

"THE GIRL FROM CIRO'S."
Entire Garrick Theatre Production Carried.

WANTED, Aug. 7 (3 nights), to follow Weston-super-Mare.
Aug. 18 (Midlands or West).
Sept. 1 (South), through closing of theatre.
Jan. 5, and a few Spring Dates.
W. FOSTER HORSFIELD,
Murray's River Club, Maidenhead.
'Phone, Maidenhead 575.

WANTED, No. 1 Twice-nightly Dates, Sept. 1 (Midlands), Oct. 27 (North), Nov. 17 (Midlands or South), Dec. 22, on, for Successful London Revue.
W. FOSTER HORSFIELD,
Murray's River Club, Maidenhead.
'Phone, Maidenhead 575.

LEONARD LAURENCE AND DOROTHY WEST-SYMES
Present "A Bunch of Violets," "David Garrick," "Alias Jimmy Valentine," &c.

WANTED, July 21 and 28.
July 21 and 28.
August 11, Sept. 1 and 8.
Various later.
This, Alexandra, Ilfracombe. Next, New Theatre, Pontypridd

WANTED, Theatres for
Fred. G. Lloyd's Splendid Enterprises; playing to capacity business everywhere. First-class Companies, Full Choruses, and New Productions.
"A Country Girl," Oct. 27.
"A Chinese Honeymoon," Sept. 15, Oct. 6 and 13.
"Tails Up," Sept. 15, Sept. 29.
F. G. LLOYD, 37, Birch-grove, Ealing, W.

WANTED, July 28 and Aug. 4 for
"SHIP AHOY."
or
"SMILE, PLEASE,"
The Musical Comedy and Novelty Revues.
Printing Ready.
This, GALLIMORE, Palace, Rugeley (ret.); next Palace, Stamford.

WANTED, Aug. 11 and 25, for the record revue, "Good Morning," Star cast, full chorus, New scenery and dresses. Refer T.R., Canterbury, and Barnard's, Chatham, re show and business. SLATER 22, Lord street, Liverpool, or "Enjoyment, Liverpool."

"BELLA DONNA."

WANTED, Theatres, July 28, August 4, September 1, onwards; full production carried. Apply, ARTHUR GIBBONS, 1 and 2, King-street, Covent Garden, W.C. 2.

"THE ROTTERS."

WANTED, owing to transfer, July 21, for the greatest drawing comedy of modern times; fourth visit to T.R., Birmingham; beat all records for twice-nightly at this theatre. Apply, ARTHUR GIBBONS, 1 and 2, King-street, Covent Garden, W.C. 2.

"THE GIRL AND THE DRUG."

WANTED, October 6, 13, and 20, and December 1: only vacant dates this year. Apply ARTHUR GIBBONS, 1 and King-street, Covent Garden, W.C. 2.

THEATRES WANTED.

HERO HATHAWAY
and
VIVIAN A. BARON REP. CO.

WANTED,
WANTED,
WANTED,

A few Autumn Dates, 1919.

Now booking Spring, 1920.

Enormous success at Theatre Royal, Rochdale.

Rebooked by Otto Culling, Esq., for all his theatres next year.

A Repertoire of 20 West-end Plays.

Monthly or longer seasons arranged.

Good Printing.

New Scenery.

Everything Carried.

Special attention paid to the Dressing and Mounting of these Productions.

July 14 open our monthly season a Theatre Royal, Halifax.

Managers are invited to witness our Productions.

First vacant date, Oct. 27.

All coms., VIVIAN A. BARON,

This, Theatre Royal, Rochdale.

Next, Theatre Royal, Halifax (4 weeks).

"P.C. HOBBS."
"P.C. HOBBS."
A Musical Comedy Play.
Beautifully Staged and Dressed.
Splendidly Acted.
Played to holding capacity at Empire Theatre, Northampton, last week
Refer to Mr. Frank, Manager.

WANTED, WANTED, WANTED
July 21, 28, Aug. 4.
July 21, 28, Aug. 4.
onwards, with exceptions.
Wire or write, J. BROWNSON and F DIGGLE, this week, T.R., Loughborough Next week, Alexandra T., Pontefract.

"THE HOUSE OF PERIL" No. 1 Company, direct from the Queen's Theatre.

WANTED, July 21, follow Brighton

Aug. 11, Sept. 15, on with exceptions.

This week wire or write,

HUBERT WOODWARD.

Pier Theatre, Eastbourne.

J. FORBES KNOWLES' REPERTOIRE COMPANY.
"THE SEALED DOOR."
"THE STEPMOTHER."
"GARRICK." "EAST LYNNE."
The new racial play,
"BLACK AND WHITE."

WANTED, Aug. 11, 18, 25, and on.

Wanted, Good Theatre for Repertory.

Empire, Longton.
Next, Palace, Radcliffe.

"THE IRRESISTIBLE MARMADUKE."
By arrangement with
VEDRENNE & BADIE.
Haymarket Production.
Unexpectedly vacant owing to Southend and Peterboro' closing.

WANTED, Aug. 18 and 25,
to follow Penzance.
Entire production carried.

Apply, WILLIAM DAUNT,
July 10, Pavilion, Torquay.
July 14, T.R., Worthing.

A GREAT SUCCESS.
Roars of Laughter.

The Revial of the Clever Farce,
"THE PASSPORT."
from Terry's Theatre.

WANTED, July 28, Sept. 29, and Nov. 10. Also Spring, Summer, and Autumn, 1920.

The best test of the success of a farce is—Does the business go up on Tuesday night?
It does with "The Passport."

A good plant of printing, including a new 12-sheet and 6-sheet pictorial and coloured circular.

For dates this and next year, apply

GERALD ALEXANDER,
King's, Oswestry.

For other Theatres Wanted, see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, Young and Pretty Artist, for "Ann" (René Kelly and Madge Crichton's part); must have good hair. HALDANE CRICHTON, 15, Bolton-gardens, Teddington.

"MYSELF AND THE DUCHESS."
New Farcical Comedy.

WANTED, Lady for Duchess; Production, Oct. 6, three nights. Terms (to include 3 rehearsals), E. JAMESON, 12, Oundle-road, Peterborough.

KEITH KENNETH'S COMPANY.

WANTED, tall, handsome Young Actress, for Aggie, "Baby Mine." Height, age, colouring, experience, lowest terms, photo., stamped envelope for return, KEITH KENNETH. This, Theatre Royal, Brighton. Next, Hastings.

WANTED, Actor, to play Clown in "Twelfth Night," and other similar parts; must sing well. Also Character Actor for special Shakespearean fortnight, Aug. 4 and 11. Apply by letter to STAFFORD and WOODWARD, 102, Charing Cross-road, W.C. 2.

WANTED, for tour of "HOBSON'S CHOICE," to rehearse next week, good Lancashire Actor Comedian for Joe Nightingale part; Character Actor for Norman McKinnel part; Leading Lady, with sense of humour, for Edyth Goodall part; two young Small Part Actresses. Good appearance essential. Four Small Part Character Men, to understudy; one to act as A.S.M. Two young Small Part Character Actresses, to understudy. Carpenter, teetotaler preferred, able to touch up scenery. Apply Thursday, between 12 and 2. W. FOSTER HORSFIELD Suite 17 and 18, 26, Charing Cross-road, W.C. 2.

ARTISTS WANTED.

WANTED, through releasing artists for autumn tours, good Leading Man, also Juvenile Man for Repertory Season; rehearse July 15; West-end plays. Apply, MARION FAWCETT, Opera House, Wakefield.

MR. AND MRS. CHALMERS MACKEY'S CO.

WANTED, for Irish Repertoire Tour, Arist. Old Man to double, and S.M. Carpenter-Baggage (own tools), capable of few lines; both tall and thoroughly experienced; open Aug. 25; S.M. to rehearse week previous. Photos. and all pers. in first letter. CHALMERS MACKEY, "Rostrevor." Poulton-le-Fylde, Lancs.

WANTED, First-class Chorus Ladies.

Must be good appearance.

Apply at once,

BILLY CARYLL,
U.V.A.,
10 and 11, Jermyn-street, S.W.1.

WANTED, Producer, for tour of "HOBSON'S CHOICE," preferably one who will play a part on the tour. Apply Thursday, 11.30 sharp. W. FOSTER HORSFIELD, Suite 17 and 18, 26, Charing Cross-road, W.C. 2.

ARTISTS' WANTS.

WANTED, Engagement by Lady; excellent voice, appearance; capable of Comedy, Burlesque, Scotch, American accents; only genuine first class offers entertained; prefer comedy; excellent references Box 383, "The Era."

WANTED, Eng. by Baritone; exp. Grand Opera, Musical Com.; good app.; character part pref.; and Violiniste, Leader or Rep., exp. all lines. No joint salaries. G. H., 171, Fentiman-road, Vauxhall; London.

WANTED, by ex-soldier Indian Club-swinging Artist, late concert party, job any sort. COOPER, 30, Harrington-gardens, South Kensington, S.W.

WANTED Known, Smart Boy, age 18, good tumbler, would like to join a comedy troupe. Box 366, "The Era."

CINEMA EMPLOYMENT.

CINEMA INDUSTRY.
WANTED Known, splendid openings for beginners, operating, piano playing to pictures, film acting. Free interview and advice. CINEMA BUREAU, 18, Cecil-court, Charing Cross-road, W.C.

WANTED Known, the Cinema Employees' and Orchestral Agency, 145, Oxford-street, for experienced Staffs, Musicians, Pianists, Orchestras, &c. Cinema Pianists, entering the profession, tutored and advised by West End expert.

AMATEURS, PUPILS, ETC., WANTED.

WANTED, Amateurs. Thorough training for professional work (stamp). Call afternoons. LYRICUS, 3, Stansfield-road, Stockwell-road.

WANTED, Aspirants. Always vacancies when proficient; everything supplied. Start direct (Halls, Theatres, &c.). LYRICUS, address above.

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Violinist Conductor,
For Drama and Variety Business
(To play as Leader when Travelling Conductor in chair).

Apply, with copy of references, stating salary required, &c., &c., to WILLIAM HENRY BROADHEAD AND SON, Hulme Hippodrome, Manchester.

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WANTED, for Picturedrome, Liverpool, First Violin, Repetiteur, 'Cello, Bass, Piano. DELMONTE'S AGENCY, 22, Lord-street, Liverpool.

WANTED, lady Violiniste. Call at 10 o'clock, Thursday.
HOLDERNESS,
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WANTED Known, Violin, 'Cello, Piano (ladies) for Hydro, St. Anne's-on-Sea, Aug. 1; 4½ hours daily; quote for living in, also out. MISS ERL, The Pier, St. Anne's-on-Sea.

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WANTED, first-class Violinist-Pianist, Banjoist, or Banjoline, for dances; must be good. F. ROGERS, M. D., Imperial Hotel, Russell-square, W., 8.45 p.m.

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WANTED, to start at once, first-class Double Bass for Cinema; evenings only; permanency; good terms. Apply any evening after 4 o'clock, to MUS. DIR., Amhurst Hall, 42 Kingsland High street, Dalston, N.E

WANTED, D. Bass, for Hotel Orchestra; 6 days a week; 4½ hours daily; meals provided. Experienced players apply, with terms and references, to M. D., 19, Albert-road, Brighton.

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WANTED, 'Cellist, for South London Cinema. Apply, MUS. DIR., Brixton Pavilion, S.W. Good salary; permanency.

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References, MUS. DIR., Empire Music Hall, Wolverhampton.

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WANTED, good Cellist for small orchestra for varieties and dramas. Send full particulars, A.M.U. terms, SIMPKINS, Manager.

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WANTED Known, thoroughly experienced Conductor (baton or violin), disengaged; any business; extensive library; highest references. WILFRED BALL, 25, Union-terrace, Dewsbury-road, Leeds.

WANTED, by well-known Violinist-Conductor (with own brilliant pianist, if possible), engagement in high-class cinema, hotel, pier or gardens, &c.; very large library of classical and popular music, including Alder, Tavan, and other high-class arrangements, for any combination of instruments; Continental experience; first-class references; good offers only. Box 367, "The Era."

WANTED, Engt., by Conductor, Solo Violinist, with his own pianist; Hotel, Café, or high-class Cinema; large up-to-date library; first-class references; good offers only. Write, Box 377, "The Era."

WANTED, immediately, Engagement by Conductor, Violinist or Baton, with his own band, seaside, hotel, cinema, &c.; fine extensive library; first-class references. Write or wire, Box 375, "The Era."

WANTED, Engt. by Pianist-Conductor, compose, arrange; exp. all lines. ROLAND ALLEN, 17, Norfolk-rd., Gravesend.

WANTED, Engt. as Conductor (Violin or Baton); thoroughly exp. Variety, &c.; any bus.; first-class refs.; offers. CONDUCTOR, 106, Langley-street, Luton.

WANTED, immediately, Engt. by Pianist-Conductor; exp. all lines. Write or wire, THOMAS CLAYTON, 27, Callendar-view, Falkirk, N.B.

WANTED, Engt. by Violin Conductor, shortly at liberty, first-class artist, for town only; satisfaction absolutely guaranteed; could supply orchestra; pick of London. First-class offers only to CONDUCTOR, 16, Messina-avenue, N.W. 6.

WANTED, by good Amateur Violinist, post as Rep., Cinema; to gain exp., small salary or expenses reqd. Box 364, "The Era."

WANTED Known, disengaged, Repetiteur or Second Violin, through Kingston Empire fire. Address, VIOLINIST, 28, High-street, Teddington. A.M.U.

WANTED Known, Repetiteur would deputise for another for a fortnight or three weeks, London, Provinces, or Seaside. Box 374, "The Era."

WANTED, Deputy Work, exp. Rep. Violinist, N., N.W., and Central Districts, evenings and Sats. only. VIOLINIST, 87, Allison-road, Harringay, N. 8.

WANTED, by young Rep., re-engagement in cinema orchestra; experienced; age 17. G., 96, Wandsworth Bridge-road, S.W. 6.

WANTED Known, Leader Violinist, with own orchestra, experienced all lines; no agents. 19, Hillside-rd., Stamford Hill.

WANTED, Engt., First-class Lady Violiniste Leader, thoroughly experienced. own library. Box 368, "The Era."

"JAZZJOYBANDS."
WANTED Known, we have a merry mob of Musicians ready to help you be joyful on the 19th. Write, wire, or 'phone Museum 526. SALON ORCHESTRA SOCIETY, 34, Oxford-street, W. 1.

WANTED Known, experienced 1st Violin (rep.), requires Sunday business; would deputise. R. NOAKES, 151, Cavendish-road, Clapham Park, S.W. 12.

WANTED, Engagement by Lady Violinist; any business; season or perm. Box 378, "The Era."

WANTED, by Viola, 2nd Violin (Lady). Engt. end July; London, seaside. 365, King's-road, S.W. 10.

WANTED, Seaside Engagement for 6 or 8 weeks by experienced Lady Violiniste, well up in any orchestral work; free, July 17. Box 362, "The Era."

WANTED, by Violiniste, engagement, First or Second, during August; Hove or near. North View, Eastwood-lane, Westcliff-on-Sea.

WANTED, by Lady Violinist, L.R.A.M., good and varied experience, engagement in first-class Orchestra, near London. Reference to W. H. Reed and Joseph Ivimey. MISS MABEL JAMES, 49, The Beeches, Carshalton, Surrey.

MUSICIANS' WANTS.

WANTED Known, Violinist, at liberty July 16-Sept. 2; could supply Jazz Band, including tip-top Pianist; own library. BAND SGT., R.M.C., Camberley.

WANTED Known, Violinist, with own orchestra, includes tip-top Pianist; up-to-date library; latest Jazzes, &c.; vacant July 16 to Sept. 2. MR. GREENHOWARD, c/o Sergison, 15, Park-street, Camberley.

WANTED Known, Violin and Cornet; experienced; excellent references; disengaged. — R. T. DALTON, 26, Kingswood-road, Penge, S.E.

WANTED Known, 'Cellist, exp., at liberty July 21 for seaside; would deputise. Offers, H., 62, Islington-row, Birmingham.

WANTED, Engagement by young Violinist while training, first or second (orchestra preferred) Classic or otherwise.
21, Norbury-crescent, Norbury, S.W. 16.

WANTED Known, Cinema Violinist, 20, first-class soloist; large repertoire; good instrument; would give evening's trial with view to engagement good class Cinema. CARTWRIGHT, 45, Princes-square, Kennington, S.E. 11.

WANTED, Engt. by Violinist, capable, experienced all lines; requires fortnight's deputising from July 21. Best offers. M., 8, Stover-place, Exeter.

WANTED, Engt., by First-class Violinist, in Cinema or Café; London or country; very strong tone. VIOLIN, 98, Newark-st., Mile End, London, E. 1.

WANTED, Engagement by Solo Cornet, seaside; would deputise; A.M.U. W. R., 21, Normanby-rd., Easton, Bristol.

WANTED, from July 21 till Aug. 30, engagement for Cornet; also a String Bass and Brass Player; thor. exp. any bus.; South Coast preferred. CORNET, 3, Moorlands-place, Vale-road, Camberley.

WANTED, Clarinet Player, disengaged from July 31 to August 31; would deputise, any business. Apply, BANDSMAN W. ROSE, Royal Military College, Camberley.

WANTED, by Clarinet, permanent position, Cinema or any business; excellent refs. Box 320, "The Era."

WANTED Known, Solo Clarinet, at liberty July 16 to Sept. 2; can double Violin (first). BAND SGT., R.M.C., Camberley.

WANTED, Engagement, by first-class Clarinettiste; experienced all lines; season or permanency; could open at once; good references. CLARINETTISTE, Maelor House, 13, Wrexham-street, Mold, North Wales.

WANTED, Engt. by good D. Bass, experienced in any business. H. DAVIS, Palace, Luton, Beds.

WANTED Known, MISS FRANCES TOFT (MRS. R. D. LIVINGSTONE), Tromboniste, disengaged; London only. Per. add., 25, Doverfield-road, Brixton-hill, S.W. 2.

WANTED, Engagement by B flat Tenor-Saxophonist; exceptional experience in orchestral and military bands; read both cleffs; soloist; experienced cinema, varieties and dance. SAXOPHONIST, c/o 9, Hampton-rd., Scarborough.

WANTED, engt. by Tenor Trombone Player, from July 21 to Aug. 30; any business. SGT. H. J. HARTLEY, Band, R.M. College, Camberley, Surrey.

WANTED, Engt., Monday next, through reduction of orchestra, by French Horn (high or low pitch), Season; permanent or tour preferred; Orchestra or Military; Grand Opera, Symphony, and all classes music; can double Rep. or 2nd Violin. Wire, WILKINSON, Aquarium Orchestra, Scarborough.

WANTED, by BIOLCATI, exp. Alto Saxophonist, summer Engagement. Apply "The Era" letter box.

WANTED, by Lady (A.R.C.M.) 'Cellist and Violinist (double-handed), solo, orchestra, &c., Engagement for Aug. and Sept.; seaside; no Sundays. Terms, Box 211, "The Era."

WANTED, Solo and Orchestral 'Cellist; perm. engt.; high refs.; good offers only. 10, Keymer-rd., Streatham Hill.

WANTED, Engagement as 'Cellist; well experienced. Address, 41, Widley-rd., Portsmouth.

WANTED Known, for Deputies, Deputies, Deputies, reliable, refined, experienced Musicians, Orchestras, and Entertainers on short notice. SALON ORCHESTRA SOCIETY, 34, Oxford-street, W. 1. Telephone, Museum 526.

WANTED, Engt. (London or sub.) by experienced 'Cellist; Pictures, Variety, or Cafés. ROGERS, 38, Clipstone-street, W. 1.

WANTED Known, MUSIC, MUSIC, MUSIC supplied on hire for Orchestra, also special library for relief pianists. The "Art of Fitting Pictures," the official guide issued by the Salon Orchestra Society enclosed free of charge with your first parcel. You can also compete, free of charge, for the Salon Orchestra Society's Gold Medal for the best musical suggestion to a film. Library Dept., SALON ORCHESTRA SOCIETY, 34, Oxford-st., London, W. 1.

WANTED, by experienced Viola Player for whole or part season; seaside preferred. Wire or write. Apply, VIOLA, 13, Stockwell-st., Leek (Staffs).

WANTED, Cinema or Variety work by Oboeist (lady); London or suburbs; would deputise. M., 23, Hilldrop-crescent, N. 7.

WANTED, Engt. by Oboe Player; last three months Opera House, Belfast. OBOEIST, 23, Kensington-place, W.

WANTED, Re-engagement by Flautist, any bus. Address, BALLANTINE, 45, West Brampton, Newcastle, Staffs.

WANTED, Engt., by Lady Pianiste; very high musician; thoroughly exp. Pictures and accompanist; North London only. MADAM FABRY, 90a, North View-road, Hornsey.

WANTED, Engagement by Pipe Organist; seeks change shortly; orchestral or solo work; London preferred; good refs.; inquiries by letter immediately answered. Box 381, "The Era."

WANTED Known, Orchestral Organiste-Pianiste free to deputise or permanent; A.R.C.M. 132, Coningham-road.

WANTED, Engt., by Lady Pianist, Relief or Jazz Work; experienced. Apply, MISS LILIAN FORD, 71, Parkhurst-rd., London, N. 7.

WANTED, Engt., by exp. Picture Pianiste; good music; library; London. MAXWELL, 12, Pennard-rd., Shepherd's Bush.

WANTED, by lady Pianist, high-class deputy work for Aug.; café, hotel, or concert party; no dance work. MUS. DIR., Dairy Café, Reading.

WANTED, by Orchestral Pianiste, L.R.A.M.; cinema, hotel, or café; good references; would deputise. STALKER, 70, High-street, Marylebone, W.

WANTED, Engt., by exp. Orchestral Pianiste (through resigning); previous engt. over 3 years; Northern Provinces preferred. WILLS, Dringhouses, York.

MUSICIANS' WANTS.

WANTED Known, Solo Pianiste at lib.; brilliant Soloist; excellent library; highest refs. Add., PIANISTE, 24, Prah-road, Finsbury Park, N.

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WANTED, Engt. by exp. Deputy and Orches. Pianiste, evenings only. PHYLLIS DUNN, 24, Chantrey-rd., Brixton.

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WANTED, engagement by lady Pianiste, cinema, hotel, Jazz orchestra.; exp.; good sight reader and acc. C.P. PIANISTE, 45, Castle-road, Scarborough.

WANTED, Engt. by young Lady Pianiste; high-class café or hotel; no agents; can introduce items on the harp if required; would deputise for long period.
Apply, 157, Park-crescent,
Sowerby Bridge, Yorks.

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WANTED, Engagement by good Relief, large library; can commence immediately, London preferred.
Box 373, "The Era."

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WANTED, by Pianist, brilliant soloist, Jazz, Concert Party; refer leading London West-End Dancing Clubs; change from Monday next; seaside or town.
Decent offers to
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WANTED, Engagement, by Orchestral Pianist; Jazz, Cafe, Dance, and Cinema; own extensive library; town or seaside. Apply, L. N., "Pianist," 44, Berwick-street, Oxford-street, W.

WANTED, by Expert Picture Pianist (no orchestra), 12 years' exp., perm. relief or principal; London or S. Coast; only first-class halls; used to piano and pipe organ combination; last shop 7 years. Box 365, "The Era."

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WANTED, engagement, by First-class Small Jazz Band.
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WANTED, Engagement by SIGNOR RABOTTINI and his ORCHESTRA, as Conductor; at present engaged with the Provincial Touring Entertainments, Ltd.; at liberty July 21. Write or wire to MME. MAY WALTER, 3, Macclesfield-street, Shaftesbury-avenue, W.C.

WANTED Known, band of 20 at liberty till end of Aug.; double handed; A.M.U. terms.
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WHAT OF THE 19th?
WANTED Known, send your S.O.S. signal for Musicians, Bands, Entertainers, to the SALON ORCHESTRA SOCIETY, 34, Oxford-street, W. 1. 'Phone Museum 526.

WANTED Known, FOR THE BEST ORCHESTRAS AND GOOD MUSIC for Cinema or Hotel, &c., apply to the National Orchestral Supply, and save money. All competent musicians. NO AGENCY.
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WANTED, good Clowns, Comedians, or any big Circus Acts; winter tour, theatres. HARRY VARNEY, c/o Bliss's Agency, 1, Castle-street, Birmingham.

WANTED, extra good Circus Clown as Auguste, and with entrees, in conjunction with Peace Fête, Gloucester; one day, July 19.
Wire immediately lowest terms.
POOLE, 146, Westgate, Gloucester.

WANTED Immediately.
Wanted Immediately.
Wanted Immediately.
Circus Acts of every description.
Full particulars,
ARTHUR ROYCE, LTD.,
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WANTED Known, ROLLO, Acrobat on the High Rope, assisted by LILLIAN REGA. On tour.
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WANTED Known, ALBERT AUSTIN, talking knockabout clown, with good entrees, now on tour with Lord John Sanger's great circus, at liberty for the winter season; first-class costumes. Address, 12, Woodhouse Parade, North Finchley, London, N.

WANTED Known, FRANK ANDERSON, "Handy Andy," talking and knockabout clown; numerous comic entrees; now at liberty; also winter season. P.A., 3, Leopold-rd., Liverpool.

SHOWMEN'S ADVERTISEMENTS.

WANTED, First-class Gymnasts, Acrobats, Knockabouts, &c., for Bloxwich Fête and Gala, Aug. 16, 18, and 19. Apply, COLLINS, Gondola Works, Walsall.

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WANTED Known, vacant for Fêtes and Galas, "HANDY ANDY," the clown. P.A., 3, Leopold-rd., Liverpool.

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WANTED, to SELL, a few good Dame Songs, original. Apply, F. W., 50, Westbourne-road, Forest Hill, S.E. 23.

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WANTED to Sell, Tavan's, Alder's Overtures, Suites, Selections, &c., Orchestra and one or two Piano Parts. Stamp for lists. SHURMAN, 67, Perham-road, W. 14.

WANTED, to Sell, successful Musical Comedy Revue, now working; owner fully occupied with other business. Write for interview. Box 372, c/o "The Era."

WANTED, to Sell, several good Brass and Wood Instruments, cheap; Oboes, Bassoons, Clarinets, Cornets, French Horns, Drums, &c.; also Guitars, Banjos, &c.; Xlyophones; all in good order, from U.S.A. Band. SECRETARY, 68c, Gloucester-rd., Regent's Park.

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WANTED, to Sell, sixteen rows, 58ft. in each row, good plain 11in. Seating, very strong standards. Can be seen at the Borough Theatre, Stratford, E.

WANTED, to Sell, plush covered set of Strap Sleigh Bells, with stand, £13; resonated Glockenspiel, 3 full chromatic octaves, £14; Jazz Bass Banjo, £14; Musette, 7 keys, 30s.; Trombone, 30s.; Side Drum, £5; Wardrobe Basket, 65s.; Williams Typewriter, £6; Turkish Cymbals, all prices; superior set of Tympanies, nickel silver fittings, £35. DRUMMER, 25, Marchmont-street, London, W.C. 1.

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Seen this week Grand Theatre, Luton.
Apply PASKIN,
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WANTED, to Sell, quantity of tip-up Seats and Bentwood Chairs. BERT BAILEY, T.R., Inverness.

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Now ready.
An entirely new and original Burlesque Patter Monologue for all performers who prate, entitled, "More or Less on Lessons Learnt." Copy and permit, 2s. 6d.
Mr. Harry Bickley writes:—"There's no question about it all being good and great for concert party people."
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WANTED, for SATURDAY, JULY 19 (One Day only),
BIG SPECIALITY ACTS
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STILLWELL PARK,
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PEACE DAY CELEBRATIONS.
Price no object,
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First-class Acts.
Wanted, particularly,
Tight Rope Performance,
Slack Wire Acts,
Acrobats, Comic Cyclists,
Gymnasts, Wrestlers,
Performing Animals,
Strong Men, Daylight Pictures, &c., &c.
Also
Side Shows of every description
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Punch and Judy.
No Singing or Pattering Acts required.
Send immediately full particulars, bill matter, and terms to
ANDREW ROBERTON, JUNIOR,
Manager, Palace Theatre, Gateshead,
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WANTED, Acts, every description, for immediate and future dates, for all parts of the country, London included. I will go anywhere to see Acts.
PALACE, SUNDERLAND.
WANTED, Specialities and Novelties of every description for the following dates: July 28, Aug. 11, onwards, with lowest terms, to MANAGER, Palace, Sunderland.
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Good Charlie Chaplin Comedian and Clown
Write direct to
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Letters marked "Gala."

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WANTED Known, MISS SERVA DANE, Chic Comedienne and Unique Speciality Dancer, Vac. July 21, 28, Aug. 4. Coms., 23, St. Stephen's-road, Bayswater, W.
WANTED, July 14, 21, 28, by MAUDE MAY MURRAY, in her magnificent Electrical Dance Act; a blaze of revolving light; beautiful poses; exquisite dresses; splendid silver stage setting. Wire, 28, Wellington-street, Northwich. Big Success at Pavilion.
"NOTHING LIKE SOMEBODY ELSE."
WANTED, Monday next and on (South) by ROX MILTON,
Refined Versatile Comedian.
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WANTED, by SANNI, Comedy Horizontal Bar Performer, Cornet, Concertina (Versatile), July 14, 21 and 28. Wire, this week, King's, Dundee.
WANTED Known, Oreste, Saxophoniac, vacant next Monday. Wire, 289, Whippendell-road, Watford.
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Monday next. Shares or Salary.
Goff Godfrey, in a reproduction of the famous Cardiff Seance, and other Mystery Features, as described by Sir Arthur Conan Doyle. Act presented by Mr. G. Dawson Drake. Absolutely the only act of its kind! Presented in its entirety exactly as presented for 20 weeks at Maskelyne's Theatre, London, W.
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WANTED, Monday next, by BEN JACKSON, in Banjo Tricks and Comedy. Wires, Grand T., Mansfield.
WANTED, July 28 and on, by SIFFELLO, Whistling Comedian, &c. This, Palace, Pembroke Dock. Next, Prince's Theatre, Bootle.
WANTED Known, the DERONEYS' Great Comedy Pot Pourri Act, also P. J. DURNEY, World's Champion Rolling Globe Walker, including his great outside attraction, open for celebrations and galas. 6, College-st., Keighley, Yorks.
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Mr. Owen Nares's mother wrote the words of "A Lover's Heart," the ballad sung by Miss Renee Kelly in the first act of "The Cinderella Man." Composed by Mr. Carlton Mason, musical director of the Queen's Theatre, it is shortly to be published by Messrs. Ascherberg & Co.

THE PLAY IN PARIS.

War Ditty as a Farce—New Show at the Odeon—Dancing at the Apollo—Actors' Union Survives.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, JULY 6.—On Thursday, the Theatre Dejazet, one of the oldest and most out-of-date auditoriums of *la ville lumière*, presented an up-to-date farce, entitled "La Madelon," by André Mycho and C. A. Carpentier. Madelon, of the popular song, leaves the tavern where she served the famous *pinard* to the glorious *poilus*, to become the directress of a factory because she has married the boss. Naturally she is a big success with the workmen. She sacks a tyrannical foreman who is proved to be a thief. But she renounces her power, being under the impression she has deceived her husband, but all terminates satisfactorily. With numerous side situations and horse play the piece causes much laughter. It will survive the dog days.

"Ouf!" at Casino.

Leon Volterra mounted at the Casino de Paris on July 4th a new revue, which is entitled "Ouf!" in three acts and thirty-two tableaux. Formerly announced as being by P. L. Flers and Georges Arnould, the latter's name now only appears on the programme. There is plenty of jazz by six negro musicians.

"La Princesse."

The management of the Odeon, as a fitting termination of the present season, produced last night a new piece in four acts by Paul Geraldy and Robert Laveline, "La Princesse." I say new, but it has been waiting production for some years. Once upon a time there lived a prince and princess, who believed themselves brother and sister. As such they detested each other, but both felt a secret mutual love. The young prince Georges was the natural son of the deceased king, whose first wife had cruelly deceived him, whereas Princess Suzanne was the legitimate daughter of the late monarch by his second spouse. Suzanne knew the secret regarding the reigning Prince, and when he, for State reasons, arranged a marriage between his supposed sister and the sovereign of a neighbouring country, the bride-elect became furious at being thus disposed of for political purposes, and revealed to the Prince the irregularity of his birth. She immediately regretted this wicked action and asked for pardon, going so far as to confess she objected to the marriage because she loved the Prince. The young ruler acknowledged he had more than a brotherly affection for the Princess and the curtain then fell on what appeared to be a charming termination.

But there was another act. The people, excited by a yellow press, began to murmur. The Prince, like a true ruler, lived for the contentment of his subjects. He disguised his love for Princess Suzanne, and accepted the alliance of his neighbour by promising the mariage of his "sister" with the king. Poor Suzanne left the Court without even again seeing her "brother," who remained outwardly indifferent under the weight of his crown.

The play, in prose, is likewise indifferently mounted, but nicely acted. Mlles. Briey (as Princess) and Odette de Fehl (a queen), MM. Yonnel (a king) and Duard (as a duke) do their level best to portray the characters allotted to them. It is not every artist who can adequately assume the roles of royalty. They are well supported as court ladies by Mlles. Nadine Picard, Andrez, Mongray, etc.

A New Tragedian.

Jean Hervé, aged 34, who was a pupil of the Conservatoire as a youth, and left without having been granted a recognition of talent, has been engaged as tragedian at the Comédie Française. He revealed himself to the critics at the unique performance of "Tragédie d'Alexandre," of the new playwright, Paul Demasy, by the Figuier Theatre Society a few weeks ago, a report of which was given in these columns even before many of the Pari dailies. The House of Molière has now young actor at its disposal for the juvenil roles. Demasy, likewise, is occupied i writing a new work for the Comédi Francaise. Curious the local managers di not notice the talent of these gentlemen sooner. Hervé will make his debut here i "Le Cid."

Theatre de Paris and Apollo.

The successful Belgian comedy "Beule mans à Marseille," by J. F. Fonson, th leading role of which has been held s amusingly by the author at the Theatre de Arts for the past six months, migrated on Thursday to the Theatre de Pari (ex-Rejane), with the full company. I is a pity for the Arts, as "Verdun" wil not fill the bill so well. We have alway considered L. Volterra, now director of the said ex-Rejane, as smart. Let us hop he will do as well with his new system —which is the old—at the Apollo. Thi "only operetta theatre in Paris" wa transformed to a dancing hall to-night, admission ten francs, with two orchestras but no talk of a jazz band.

Actors' Union to Continue.

The Actors' Union, founded by Felix Huguenet, held a meeting at the Gymnase, on Wednesday, and in spite of the fact that the majority of members have gone over to the new syndicate it was decided that, on the proposition of M. Calmette, they should continue their propaganda. This Union declined to affiliate with the General Confederation of Labour some weeks ago and to remain independent; it was consequently expected the organisation would go under, and the meeting was called to decide that question. M. Huguenet was again elected president, and he promises his Union is still alive and kicking—without the co-operation of the syndicate.

Another "Salome" at the Opera.

For the first time on this stage the version of "Salome" by Mariotte was given at the Académie Nationale de Musique, on Thursday, Lucienne Breval holding the part which she created at the Gaité some years ago. M. Gerdan, as Jokanaan (John the Baptist), was highly praised. Mlle. Delsaux danced the title rôle for the Tetrarch. On July 4, the glorious Fourth, a gala was offered in honour of General Pershing, 300 American officers being invited. "Faust" was played with Mme. Kousnetzov, who is now fulfilling an engagement at the Opera. As for the several thousand "doughboys" in the city, shows were provided by the Knights of Columbus Circus, now in the Champ de Mars, and the Theatre des Champs Elysées. Special items for Independence Day were added at the music halls, and many of the theatres. The occasion was a quasi-French fête. At the Gaumont Palace a film showing the military review in the morning was projected. Smart work!

Items.

Gabriel Trarieux and Georges Bravard have been officially appointed managers of the Municipal Theatre de la Gaité. They will inaugurate their season in August with Offenbach's "La Belle Hélène," with Marguerite Carré, Max Dearly, Girier, Francell, Oudard, etc.

R. Audier has secured a summer lease of the Theatre Antoine, and will open July 10th, with a revival of P. Veber's three-act farce "Chambre à part."

At the open-air theatre Pre-Catelan, a work by Alfred Mortiere (cousin of the former manager of the Theatre Michel), entitled "Sakountala," is to be presented to-day; music by M. M. Levy, danced by Mlle. Gisele de Charmoy.

Robert Quinault has been engaged as maitre de ballet, to collaborate with Mme. Mariquita, at the Trianon Lyrique (Paris, not Versailles).

THE DRAMA IN AMERICA.

Who Did It?—Mr. Brady and the American Invasion—A Ten-Theatre Block—Plays and Players.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, June 21.—"Who Did It?" heralded as a "melodramatic farce comedy," has been produced, after several postponements, at the Belmont. The scene is the home of Robert Greyson. His wife, Mildred, dissatisfied with her conventional home life, wants to write a play and become an actress. Greyson has no sympathy with her artistic aims. Suddenly what appears to be a domestic problem play becomes a wildly sensational melodrama, with more "gun play" than W. S. Hart gives us in the "movies."

Jerry MacComber starts it by refusing to keep mum about a little indiscretion Mildred committed before her marriage unless he gets his price. Mildred is about to shoot herself when her husband, who has overheard, springs forward to disarm her. In the scuffle that follows the blackmailer apparently is shot dead. The district attorney is a guest in the house, and he starts an investigation. Husband and wife both confess to the shooting. Confession, in fact, becomes contagious, for nearly everyone in the cast admits having shot MacComber. As each has a revolver from which one shot has been fired the police are baffled.

Then something occurs that reminds us of the old song, "Pat Malone Forgot that He Was Dead." The corpse disappears. It has been reposing peacefully on a couch, covered with a cloth. When the police lift the cloth there is no dead man. After more complications Mrs. Greyson confesses that the whole thing has been staged by her to convince her husband that she is able to act. The supposed corpse reappears in the person of her brother. This is the same sort of surprise that was sprung on the audience in "Seven Keys to Baldpate." Mary Moore and George L. Spaulding appear as the Greysons. The play was written by Stephen Gardner Champlin, the producers being W. N. Lawrence and M. W. Lane.

The American Invasion.

William A. Brady says that he found "an undercurrent of objection" to the American theatrical invasion of England. Undeterred by his discovery, however, Mr. Brady declares his intention of producing several plays there in the autumn, for which purpose he will return to London in August. He announces that George Bernard Shaw will probably visit America this year for a lecture tour under his management.

New Theatres.

New York will have two new theatres, to be known as the Forty-second Street and the Times Square, before the end of this year. They will be situated on the north side of Forty-second-street, making ten theatres in this block. Both houses will be under the management of Selwyn & Co.

Plays and Players.

A. H. Woods has bought a four-act play, by Ernest Howard Culbertson, called "Radium"; also a play, by Marjorie Blaine and Stanley Lewis, entitled "The Man and His Shadow."

"The Better 'Ole" has moved from the Cort to the Booth for a summer run. In November Mr. and Mrs. Charles D. Coburn will produce a three-act drama, by Louis K. Anspacher, entitled "All the King's Horses." They may also appear in "Macbeth."

Ernest Lawford will have an important rôle in "Too Many Husbands," by W. Somerset Maugham, to be produced by A. H. Woods at the Hudson in August.

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These calls are communicated by the management for the convenience of Artistes without prejudice.

CALLS FOR MONDAY, JULY 14, 1919.

No Deputies will be accepted at Rehearsals.
Any Artistes absenting themselves will be liable to have their contracts cancelled.

THE LONDON HIPPODROME.
Rehearsal at 11 a.m. for:—
"Joy Bells."

EMPIRE, FINSBURY PARK.
Rehearsal at 1 p.m. for:—
Albert de Courville's "Box o' Tricks."

EMPIRE, NEW CROSS.
Rehearsal at 1 p.m. for:—
Albert de Courville's "Happy Go-Lucky."

EMPIRE, STRATFORD.
Rehearsal at 1 p.m. for:—
Carl Hertz, Tucker, Violet Essex, J. H. Scotland, Nicol and Martin, Brooklyn Comedy Four, Dora Lyric.

ALEXANDRA THEATRE, STOKE NEWINGTON.

EMPIRE, CARDIFF.
Rehearsal at 1 p.m. for:—
Billy Merson, Rinaldo, Arthur F. Ward, Dick and Jim Mortimer, Jock Lormer, Fuji Family, Dolly Elsworthy.

EMPIRE, SWANSEA.
Rehearsal at 2 p.m. for:—
Wish Wynne, Lake and Barrasford, Charlie Rich, Bert Terrell, Mart and Pep, Hinsle and Gertie Rees, Famous Mandos.

EMPIRE, NEWPORT.
Rehearsal at 1 p.m. for:—
Jay Laurier, Jack Lane, The Jovers, Radford and Russell, Gwyn Thomas, Frank Marckley, Linda Martell.

OLYMPIA, CARDIFF.
Rehearsal at 11 a.m. for
Artists as booked.
Will Artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the Sole Bookings of the former Theatre?

EMPIRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Gilday and Fox, Nellie Wallace, Polnski Bros., Lily Morris, Fred Heeton, George D'Albert, Zellini, David Poole.

EMPIRE, GLASGOW.
Rehearsal at 11 a.m. for:—
Wilkie Bard, Lauder's Quartette, Dan Rolyat, Nellie Wigley, Yamagata Troupe, Alfredo, Winnie Etheridge and Jimmie Furse.

COLISEUM, GLASGOW
Rehearsal at 1 p.m. for:—
Rameses, Daisy Jerome, Picquay and Imp, Ex-Private Fagan, Four Swifts, Holson and Bert, Jock McPherson.

EMPIRE PALACE, BIRMINGHAM.
Rehearsal at 12.30 p.m. for:—
Kirkby and Hudson, Cornalla and Eddie, Harry Buss and Co. in "Après la Guerre," James Stuart, Zenora, Ben Albert, Hart and O'Brian.
(Matinee Monday at 2.30.)

GRAND, BIRMINGHAM.
Rehearsal at 1 p.m. for:—
Elgar Hudson Quintette, Florrie Forde, Chas. Cohan, Witt and Butt, Bert Elliott, 'Erbert, Clark's Crazy Comedy Cyclists.

NEW PALACE, SUMMERHILL, BIRMINGHAM.
Rehearsal at 12 noon for:—
Harry Hasto, Ernest Powell.

EMPIRE PALACE, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Chas. Withers and Co. in "For Pity's Sake," King and Benson, Dale and O'Malley, Florence Yaymen, Frank O'Dell, Wallie Pearce, Estelle Mark.

OLYMPIA, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Fred Kerr and Co in "Peace, Perfect Peace, Harry Lavail and Sister, Billy Bennett, Roys Bartle Quartette, S. W. Wyndham, Willie James and Doran Sisters, Joe O'Gorman.

EMPIRE PALACE, LEEDS.
Rehearsal at 1 p.m. for:—
Middle Scott, Jack Pleasants, Tom Clare, Hiawatha and Minnehaha, Sisters Reeve, Harry Herbert, Lilian Byrne.

PALACE THEATRE, HULL.
Closed for Re-decorations.

EMPIRE PALACE, SHEFFIELD.
Rehearsal at 1 p.m. for:—
Vernon Watson, Frank Van Hoven, Harmony Four, Fred Sylvester and Co., Ida Barr, Delson Trio, Winifred Ward.

ALHAMBRA, BRADFORD.
Rehearsal at 12.15 p.m. for:—
"The Better 'Ole."

EMPIRE, NEWCASTLE-ON-TYNE.
Rehearsal at 1 p.m. for:—
Albert de Courville's "Tip-Top."

EMPIRE THEATRE, EDINBURGH.
Rehearsal at 1 p.m. for:—
Doyle and Dixon, Jack Thomas, Bert Sampson and Joe Molino, Alex Prince, Hara Roma, The Q's, Zetta Mor.

EMPIRE CINEMA, NEWCASTLE.
Picture entertainments.

KING'S THEATRE, SOUTHSEA.
Rehearsal at 1.30 p.m. for:—
Albert de Courville's Sketch "If," Daisy Dormer, Franco Piper, The O'Gorman Bros., Violet King, Zaleski, The Girtons.

EMPIRE, SUNDERLAND.
Rehearsal at 1 p.m. for:—
Albert Whelan, Tom E. Hughes, Barrett and Knowles, May Erne and Chester, Pasquali Bros., J. W. Warner, Two Tomboys.
Artists are requested to bring Band Parts for full Orchestra, including Horns and Bassoon.
(Managing Director, Richard Thornton.)

EMPIRE PALACE, S. SHIELDS.
Rehearsal at 1 p.m. for:—
Harry Burns presents "Making Movies," Frank Fay, Gaby Revette, Clifford and Grey, Jack Kellino, Three Merry Idlers.
(Note.—South Shields bars Tynemouth.)
(Managing Director, Richard Thornton.)

EMPIRE, WEST HARTLEPOOL.
Rehearsal at 12 noon for:—
"Violette."
(Managing Director, Richard Thornton.)

EMPIRE, GATESHEAD.
Rehearsal at 12 noon for:—
Pattman's Organ, Niblo and Doris, Marjorie Fulton, Orpheus, Austin Sisters, Two Lillys.
(Managing Director, Richard Thornton).

GRAND THEATRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Company as booked.

Artistes' Business must be absolutely free from vulgarity.

Special provision has been made at each Theatre for the exhibition of loose Photographs. Artistes are invited to supply these to the Manager on reaching the Theatre, and they will be returned in good condition at the end of the week.

Scenery and Properties must be fireproofed to approval of Local Authorities.

Applications for Engagements by Artistes or their Agents must be addressed to Head Office. State salaries required for (*a*) West End, (*b*) Suburban, (*c*) Large, and (*d*) Small Provincial Halls. A list of existing engagements must be enclosed. Artistes are requested to accredit only one Agent at the same time and to notify the Company immediately of any change of Agents.

Silence a polite negative.

Artistes desirous of submitting their Acts at private auditions should communicate with Head Office.

Matinées are held every Wednesday at the **Empire Theatre, South Shields**, at which new acts may be presented. Applications should be made to the Manager at the Theatre.

NOTE.—These Matinées are discontinued until further notice.

Engagements of Artistes are subject to cancellation if the following requirements are not observed:—

(1) **Matter** for bills and programmes, blocks, specimens of pictorials (if any) and a list of engagements with (*a*) in the case of singers, copies of the songs and patter, (*b*) in the case of sketch proprietors copies of the scripts as licensed and copies of the Lord Chamberlain's Licence, must be sent to Head Office three weeks at least before opening.

(2) Artistes must attend rehearsals, no deputies being accepted.

(3) **Press Matter and Photos.** Star Artistes, Feature, and Speciality Acts are requested to furnish the Press Publicity Department (Representative, Mr. Alfred Davies) with any interesting matter pertaining to their turn, with latest photos (non-copyright), for newspaper reproduction, three weeks before opening.

Important Notice to Artistes and Agents. When an Artiste or Act having previously played on the Moss' Empire Tour, is re-engaged for further dates, the contracts will be sent to the Agent who negotiated the last engagement, unless notice has been received from the Artiste that this is not desired.

Contracts and Orders. No contracts or orders for services or goods will be recognised unless upon an Official Form issued from Head Office and signed by the **Managing Director** or **Business Manager**, and the Company concerned may refuse payment for all services rendered or goods supplied except in accordance with this notice.

Invoices must be sent to the Theatre or Department to which goods are supplied, but monthly statements must be sent to Head Office.

The Company on whose behalf Contracts or Orders are signed is solely responsible for payment.

The Company will not hold itself responsible for loss or damage to Manuscripts, Songs, etc., submitted or sent to it for any purpose.

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"IT'S A LONG WAY—NO LONGER."

Play, in Three Acts, by Henrietta Schrier and Lodge Percy. Produced at the Theatre Royal, Stratford, on Monday, July 7.

Hugh Chancellor ..Geoffrey L. Carlile
Dennis Rathmore .. André W. Broom
Philip Vanstone .....Sidney Jacques
Rev. Patrick O'Brien..James Broadfoot
Sergeant Wilks .....Syd Clark
Michael O'Flaherty ....Theo. Gautier
Inspector Ruckett ..Harold Montague
Kiffin .....Lodge Percy
Thea Goldberg .....Kate Somerville
Cynthia O'Brien .....Julie Burns
Lavender Rothmere ..Raymond Charles
Hatty Mayne .....Henrietta Schrier

In "It's a Long Way—No Longer" Mr. Lodge Percy has a certain success. The play is strong, sensational, and well acted, and fully deserves the applause it received from a crowded house.

Dennis Rathmore, owner of Rathmore Castle and estate, is reported wounded and missing, much to the distress of his sweetheart, Cynthia O'Brien, and her father, the clergyman. Philip Vanstone, Dennis's cousin, is a thorough scoundrel, determined to get possession of the estates by fair means or foul, and therefore applies for permission to assume the death of Dennis. He is on the verge of attaining success when news arrives that Dennis has escaped from Germany. Vanstone and his accomplice and associate, one Thea Goldberg, find themselves thwarted at every turn by a certain Red Cross nurse, Hatty Mayne, daughter of an American millionaire. Assisted by her apparently languid lover, Hugh Chancellor, Hatty obtains possession of a letter incriminating both Vanstone and his confederate, and thus has them in her power. Vanstone, by threatening to eject the old clergyman from his home, forces his attentions on Cynthia O'Brien and becomes engaged to her. On the evening of the dinner-party given to celebrate the engagement, Dennis Rathmore appears unexpectedly, having lost his memory, and is shot in circumstances that leave no definite clue to the identity of his assailant. Hatty Mayne, however, enlists the services of one Kiffin, an astute detective, and by his aid the mystery is unravelled, the criminals brought to book, and after some exciting scenes the various lovers are united and all is well.

In the personality of Hatty Mayne, the breezy, vivacious, dauntless American girl, Miss Henrietta Schrier has a part that is admirably suited to her qualities, and she made the most of it, scoring an instantaneous success. Mr. Lodge Percy, likewise in the role of Kiffin, the acute and indefatigable disentangler of mysteries, was distinctly impressive. Miss Kate Somerville and Mr. Sidney Jacques, as the villainess and her rascally associate, were very realistic; while Mr. James Broadfoot made a lovable old parson. Mr. Geoffrey Carlile was excellent as the languid, bored, but in reality manly Hugh Chancellor, and provided an excellent foil to Miss Schrier; while Mr. André Broom was convincing as Dennis Rathmore. Cynthia O'Brien, in the shape of Miss Julie Burns, was an appealing heroine with a charm of her own, and the lighter touches were admirably provided by Mr. Syd Clark as Sergeant Wilks. Minor parts in the cast were capably filled by Mr. Harold Montague, Mr. Theo Gautier, and Mr. Raymond Charles.

"LOVE WITHOUT LICENCE."

Drama, in Six Scenes, by "M. P." Produced for the First Time in London at the Elephant and Castle Theatre, Monday, July 7.

Minnie ..... Herself
Sally ..... Amy Carter
Bill Harman ..... Frank Street
Irene Conyers ..... Muriel Palmer
Sir Wilfred Lyndon .... P. Hunt Lewis
Timothy Howe ..... Louis Gaye
May Brewster .... Dorothy Lawrence
Lulu ..... Maidie Thorne
The Hon. Richard Conyers
Harold Heath

This new drama, by the author of the patriotic play, "Follow the Flag!" first saw light at the Palace Theatre, Maidstone, on June 30 last. It deals in an ingenious way with the inalienable right of human beings to happiness, is admirably mounted and dressed, and met with a gratifying reception from a packed house on Monday evening. Having quarrelled with his father and cut out of his will, the Hon. Richard Conyers, with his wife, Irene, renounce the joyous attractions of London life and sail for the islands made famous by Robert Louis Stevenson. In Samoa, however, the Hon. Mrs. Conyers soon tires of the simple life, albeit the Hon. Dick revels in the glamour and romance of the South Seas. Opportunity arises for the wife to return to London and resume that position in London society she so much delights in, as news arrives of the illness of her husband's father. Another reason is that Mrs. Conyers is very anxious to reconcile father and son, in order that the great wealth of the former may be left to her husband. This all happens as she desires. In the absence of Irene the Hon. Dick falls in love with a half-caste girl, whom he rescues from the natives. The old peer dies, Dick succeeds to the title, and returns to London, and for six months resumes his place in society. At a swell social gathering he overhears his wife planning to get rid of him, that she may control the wealth he has inherited. Once again he returns to Samoa, finds Lulu waiting for him, and here the two kindred souls live and "love without licence."

Mr. N. Carter Slaughter's company are one and all excellent in the interpretation. Especially to be commended is Mr. Harold Heath, for his powerful delineation of the hero. Miss Muriel Palmer very ably realised the selfish, bored society beauty, Mrs. Conyers. Miss Maidie Thorne was admirable in the arduous rôle of Lulu, the half-caste. As the cynical Sir Wilfred, Mr. P. Hunt Lewis submitted a clever piece of acting. Agreeable light comedy came from Mr. Louis Gaye as Timothy Howe; and Miss Dorothy Lawrence (May Brewster) very ably aided and abetted in the wholesome fun-raising provided. Mr. Frank Street (Bill Harman) rendered yeoman service in depicting the South Sea trader; and Miss Amy Carter was capital as a coloured servant, Sally. It should be mentioned that the entire production was designed and carried out by the Slaughter Studios, and they are to be praised for a first-class mounting.

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THEATRICAL GOSSIP.

Magistrates and Theatrical Children—Actresses in Management—A Crop of Culinary Comedies—Theatrical Cricket Revival.

Magistrate's Arbitrary Action.

The necessity for putting the new Education Act into operation as speedily as possible is emphasised by the action of a Nottingham magistrate, who yesterday refused an application for two children to appear in "Edmund Kean," which is this week being presented at the Theatre Royal. The children in question were Violet Adcock, aged 11, and Queenie Cox, aged 12.

The magistrate not only refused to consider the application, but made some quite gratuitous comments upon it. "We think it is not right," he said to the applicant, "for you to exploit these children for your pecuniary advantage. To be out after ten is not good for them, morally and physically."

In consequence of the magistrate's action the part played by one of the children in the earlier scenes had to be handed over to a girl of fourteen for the last act. When it is stated that the children are sent out by Miss Italia Conti, who is on the committee called in to assist Mr. Fisher to draw up the conditions under which a comprehensive licence, covering the whole country, will be issued for children to act on the stage, the hopelessness of the position will be fully recognised. The committee, it should be added, includes Sir Arthur Pinero, Mr. John Galsworthy, Mr. H. A. Jones, Mr. H. B. Irving, Mr. Oswald Stoll, Mr. J. M. Gatti, and other representative men.

It is under regulations approved by this committee that Miss Conti sends her children out. We print below the curriculum under which her children work, and which Miss Conti sends to the local education authorities in advance of the company.

TIME TABLE.

Rise	8.30
Breakfast	9.0
School (with 10 minutes' break)	9.30 to 1.0.
Dinner	1.0
Walk out of door	
Recreation	1.40 to 3.30.
School	3.30 to 4.30.
Tea	4.30
Rest	5.0 to 6.0 or 6.30.
Recreation and Preparation.	
for Theatre	6.30 to 7.30.
Theatre.	
Bed.	

NOTE.—On Wednesdays being matinée the children will have needlework and spelling in the dressing-room, and they will have 1½ hours school on Saturday morning in addition—from 9.30 to 11.0.

NOTE.—A dressing-room, properly ventilated, will be set apart for the Governess and three children.

NOTE.—The little girl of 14 will take her lessons and submit to the same time table as the two other children.

It will be seen that neither the health nor the education of the children is neglected. Sheffield has anticipated the Act, and last week, not only gave the licence, but expressed approval of Miss Conti's rules.

A Miss-Tree Piece.

Miss Viola Tree informs us that she has now decided to change her plans somewhat concerning her contemplated management of the Aldwych Theatre. Miss Tree states that she will not (as at first arranged) open with "The Tempest," but with quite a modern play which she "must not at present describe."

A Long Look Ahead.

Miss Iris Hoey has quite decided to take over the Duke of York's, when Miss Gina Palerme ends her tenancy, which, whenever it may begin, will last for at least twelve months. When Miss Hoey starts her management of the Duke of York's she will present a new play, called "Priscilla and the Profligate."

The above-named comedy is by Miss Laura Wildig, who has also written a fairy play called "Once Upon a Time." This is to be produced by Mr. Charles H. Williams.

Culinary Comedies.

Quite a crop of comedies of cooking are coming along for production on the English stage. One is an American specimen, called "Come Out of the Kitchen," which is to be presented by Miss Gertrude Elliott (Lady Forbes-Roberston). Another is "Richard in the Pantry," which Mr. Cyril Maude is to present (at first on tour) under the direction of Mr. T. C. Dagnall. And at the moment of going to press we learn of the imminence of a new musical mixture written by H. Chance Newton, and entitled "Peace-Pudding."

The Thespids C.C.

After a lapse of five years the Thespids Cricket Club is beginning to get into its stride again. Through the indefatigable efforts of Mr. C. Aubrey Smith and Mr. Brian Egerton (the captain and vice-captain) a very attractive list of fixtures has been arranged for the present season. Many of the playing members are not yet demobilised, and it speaks volumes for the abilities of Messrs. Smith and Egerton that they have been able to gather together sufficient players to "Carry On."

By next season the club will re-start its old and popular Sunday "Home" matches, and the usual full list of fixtures will be arranged. In order to make a start to get old members together, a dozen "Away" games have been arranged with old opponents.

It has been difficult to get in touch with the widely scattered members of the club, and the hon. secretary (Mr. Godfrey Tearle) would be very grateful to hear from any who have not received their fixture lists, etc., to 79, Knightsbridge, S.W.1, and also from any members of the "Profession" who are desirous of joining.

Carl Rosa Company at the Lyceum.

On July 14 the Royal Carl Rosa will commence a season of grand opera in English at the Lyceum Theatre. For this event the directors have determined to distinguish it by bringing to bear for the first time the whole of its resources, and to this end they have arranged to combine their three great companies. This includes the Carl Rosa companies at present playing respectively at the Prince of Wales, Birmingham, the Theatre Royal, Glasgow, and the Phillips section which recently gave a successful four months' season at Liverpool. The principals, orchestra, and chorus will number over 400, without, of course, counting the supernumeraries, and the famous Astafieva has been secured to create the ballet dances for the occasion.

Mr. Van Noorden and Mrs. Carl Rosa are keeping up their reputation of running the company in the public interest, and not as a commercial proposition, and have agreed with Messrs. Walter and Frederick Melville in the bold policy of keeping to the regular Lyceum prices, their idea being that it is in the final interests of grand opera in English to "get at the masses" and not confine their activities to the smaller well-to-do classes.

The Gaiety's Next.

It seems to have been decided upon just now that the next production at the Gaiety—another Sacks-Butt venture—is to be another American play. It was called "The Velvet Lady," but will be renamed "The Purple Lady."

"Florabella."

Sir Alfred Butt will, we learn, present next month at Blackpool a musical piece entitled "Florabella." The music is by that eminent young composer, M. Charles Cuvillier.

West End Successes on Tour.

Mr. E. Taylor Platt is opening the autumn tour of "Billeted," after only two weeks' vacation, at the Palace Theatre, Westcliff-on-Sea. He is also sending out his company of "Nurse Benson," starting in August. E. Taylor Platt and Wilfred Eaton have bought both the London and provincial rights of "Milestones," and have already booked a long tour starting in January next for this famous play.

Messrs. Murray King and Clark will send out four companies this autumn—"Romance," with Miss Frances Dillon as La Cavallini, Mr. Charles Barrett, Signor Comforti, and Mr. Frank Lacy in the principal gentlemen parts; "The Yellow Ticket," with Messrs. Jerrold Robertshaw, J. J. Bartlett, and David Noble, and Miss Grace Darby; "Roxana," with Mr. Farren Soutar, Mr. Ernest Benham, and Miss Dorothy Lane, which opens in August; and "The Purple Mask," which will start out in September, with Mr. C. Hayden Coffin in the title part.

Demobilised.

Mr. Claude Carter (late Lieut. C. E. Norris, 18th London Regt.), has recently been demobilised, after 4½ years' service with the Colours in Mesopotamia and Persia. He is now busy rehearsing his own company in "The Glad Eye," which he is taking on tour—by arrangement with Mr. Martin Henry—on July 24. The company includes Mr. Claude Carter, Mr. T. Ivor Barry, Mr. C. Lloyd Nicholson, Miss Betty Wynstanley, Miss Irene Waychor, and Mlle. Edyth Beaumont. Mr. Sydney B. Palfrey is Mr. Carter's manager for the tour.

"Lost Leader's" New Lease.

Remarkable success has attended the Parnell play, "The Lost Leader," at the Court, and in consequence Mr. James Bernard Fagan has arranged with Mr. Andre Charlot to continue the run of Mr. Lennox Robinson's fine Irish drama until further notice. Mr. Norman McKinnel's portrayal of Charles Stuart Parnell is undoubtedly one of the greatest pieces of acting on the stage at the present moment. And Mr. McKinnel is a Scotsman.

"Three Wise Fools."

At the Comedy, on Saturday evening, July 12, Mr. Andre Charlot will present "Three Wise Fools," a comedy in three acts, by Austin Strong. The principals of the cast are Arthur Lewis, Charles Glenney, Herbert Ross, Margaret Bannerman, Florence Phillpps, Pat Somerset. The entire action takes place within one month.

"Topsy-Turvy—1919."

The book of "Topsy-Turvy—1919," which will be presented this evening at the Kennington Theatre, has been re-written and several new scenes will be introduced. The cast includes Miss Claire Romaine, Miss Agnes Croxton, Mr. Tom Drew and Mr. G. S. Melvin.

General Theatrical Fund.

Mr. Fred Terry, the president, presided at the July meeting of the board of directors of the Royal General Theatrical Fund, held at the offices of the Association, Henrietta-street, on the 1st inst. Messrs. M. R. Morand (chairman of the Association) Lionel Carson, Lewis Casson, Alfred Goddard, Douglas Gordon, Herbert B. Hays, Hubert Willis, H. Saxe-Wyndham, and Charles Crufkshanks (secretary) were in attendance.

It was reported that the festival held on May 18 last resulted in a list of donations to the fund amounting to £2 011 5s., two-thirds of the sum being contributed by 130 new subscribers, friends of Mr. Fred Terry, who had generously responded to his appeal. Two candidates for membership were elected under Class "C." The application of another candidate was unavoidably postponed until the next meeting of the board.

Messrs. Herbert B. Hays, Lewis Casson, and Alfred Goddard were elected to represent the R.G.T. Fund on the "Special Distribution Committee" of the Actors' Association in connection—with the proposed 5 per cent. of gross receipts to be paid over to the trustees of the A.A. when services of members of the A.A. were called into requisition at charity performances. The receipt of £100, free of legacy duty, under the will of the late Mr. Arthur Wagg, was reported.

An "Abominable Tax."

A spirited protest against the entertainment tax has been made by Mr. Edward Graham Falcon, who writes thus from Cork to a Bedford paper: "In your report of the result of the amateur performances of 'The Mikado,' some surprise is expressed at the sum demanded for Entertainment Tax, viz., £32 odd, yet the gross profit was only £40. I congratulate the Society in obtaining such a good result, for I often receive balance-sheets showing losses, yet the tax paid in each case is anything from £25 to £35 per week, so that one is finding energy and providing capital to run places of amusement in order to pay this tax (and incidentally to provide and pay a staff to collect it, also to find bondsmen guarantee same) for the benefit of the highway robbers, profiteers and wasters of public money who imposed this abominable tax on the public."

The "Hustler."

Councillor W. W. Kelly will have to "hustle" shortly, as he will have two municipal elections on one day. On the same date he will have to contest Argyle Ward in Birkenhead and Dingle Ward for the Liverpool City Council.

Touring Managers' Annual Meeting.

The annual general meeting of the Touring Managers' Association was held last Friday at Wyndham's Theatre by courtesy of Mr. Bernard Hishin. The officers were thanked for having so ably acted in the past year, and were unanimously re-elected.

"Oh, Alexander!"

Mr. Charles Windermere has found a big success in the new three-act farce, "Oh, Alexander!" and at the end of the present tour hopes to bring this merry play to the West End, where a really good farce is always welcome. At the Pier, Eastbourne Mr. Windermere was gratified to receive an increased percentage on his share of the takings, Mr. Owen Taylor, the enterprising new manager of that Pier, thus showing his appreciation of Mr. Windermere's latest production.

Boston's New Theatre.

The directors of the New Theatre, Boston announce their intention to re-open the theatre the week of Aug. 4 next and onwards throughout the winter season. The theatre has recently been renovated, and has the largest holding capacity in the district. Attractions irrespective of cost are desired, and touring managers' attention is drawn to the company's advertisement in our columns.

"Passport" Prosperity.

Mr. Gerald Alexander's revival of the farce, "The Passport," is meeting with gratifying success. Mr. Alexander informs us that the business goes up every night and he is booking a long tour for next year. His other attraction, "Raffles," is still going strong. Despite its 9th visit to Brighton, it played to greater business than ever.

Wedding Bells at Norwich.

The second annual visit to Norwich of Mr. George Carlton Wallace and his repertory company was associated with a felicitous event on Thursday, when, at St. Peter Mancroft Church, the author, producer, and actor-manager led the leading lady of his company, Miss Evelyn Carleton, to the altar. Mr. Henry Furnival, manager of the Theatre Royal, was best man.

The bride was given away by her mother. In the evening the newly married pair returned to the stage and faced the footlights as Kate and John Strong, in Mr. Wallace's play, "The Village Blacksmith," and there were gifts of flowers from the company.

Dramatist's Five Play Season.

For a season of five weeks which began on Monday, the stage of the Grand Theatre, Brighton, is to be entirely occupied by the works of Mrs. Kimberley. This week's selection is "A Spy in the Ranks," a military drama of established success. Next Monday sees the production of "The Woman who Didn't Wait," and this piquant play is to be followed by a story of church and stage, entitled "Was she to Blame."

Afterwards comes an entirely new piece of "heart interest" and child life entitled "Father," and on Bank Holiday, a screaming comedy, also entirely new, entitled "Eastern Nights," will feature Miss Ruby Kimberley, the gifted authoress's clever daughter.

Antipodes' Appreciation.

After seeing the production of Mr. W. V. Garrod's play, "The Admiral's Daughter," at Stratford a few days ago, Mr. Gordon P. Firmin at once secured the Australian and New Zealand rights for Messrs. Ben and John Fuller, Ltd. This is the fourth play of Mr. Garrod's that the same firm have secured for the Antipodes, their previous acquisitions being "The Heart of a Thief," "A Wife for a Day," and "Love Levels All Ranks."

The Actor's Awakening.

Mr. Athole Stewart, who contributes an article under the above heading on our leader page, entered the Foreign Office in May, 1915, and was made an Officer of the British Empire when that Order was first instituted. He was head of an important section of the Foreign Office when he resigned in order to return to the stage in January, 1919.

Cyril Maude's Reappearance.

Mr. W. W. Kelly has secured the first reappearance in England, since his return from America, of Mr. Cyril Maude, as an event for the Liverpool Shakespeare Theatre. Mr. Maude, who, as everyone knows, has been acting in America for some years past with very great success, is now once again in England. The date fixed for this professional reappearance is September 15, when he will be seen at the Shakespeare Theatre in a piece entitled "Lord Richard in the Pantry."

Mr. Louis Calvert.

Prior to coming to London on August Bank Holiday Mr. Louis Calvert will open a short tour at the Gaiety Theatre, Manchester, where he will remain for three weeks, producing "Daddalums" and "Bos'n 'Enery"; of the latter play he is part-author. An excellent company includes Miss Edyth Olive, Miss Margaret Vaughan, Miss Lindsay Gray, Mr. Edward Bonfield, and Mr. W. Edward Stirling.

ACTORS' ASSOCIATION.

FRIDAY'S COUNCIL MEETING.

The Council held their usual weekly meeting on Friday, when there were present:—Mr. Sydney Valentine (in the chair), Messrs. Norman McKinnel, Sydney Paxton, Ernest Hendrie, Alfred Goddard, Henry Vibart, J. Fisher White, Frank J. Perlton, Murri Moncrieff, Ben W. Webster, Misses Phyllis Broughton, Lisa Coleman, Madge McIntosh, Mr. Theodore Goddard, solicitor, and Mr. Alfred Lugg, secretary.

London Council for the Promotion of Public Morality.—Mr. Valentine read letters from Mr. Tyrer agreeing to the Actors' Association taking the preliminary steps in calling a conference of actors, authors and managers to discuss the above.

Mr. Sydney Valentine asked the Council for their approval to retain Mr. Patrick Hastings as Standing Counsel for the Association. The Council were unanimous in their approval.

Mr. C. B. Cochran.—Mr. Lugg reported that Mr. Robert Michaelis had applied to Mr. Cochran for an engagement, and was accepted; that he then asked Mr. Cochran if all members of the Company were A.A. and that Mr. Cochran had replied that he did not know, and that he was no longer asking people if they were members of the Actors' Association before engaging them. Mr. Michaelis thereupon refused the engagement. Correspondence ensued between Mr. Cochran and Mr. Lugg, but Mr. Cochran refused to admit that he had withdrawn his boycott of the Association.

Elections.

The following were elected members:—Gordon Craig, Mabel Trevor, Iris Bartely, Beatrice Ingram, Theo Somers, Mrs. Fred Ingram, Philip Leslie, Clem Fredericks, Harry Carver, Elliott Adams, Frederick Ives, A. L. L. Chamberlain, Thomas Scott Vettor, E. D. Sorrell, Edward J. F. Almon, Dorothy Heeley, Sybil Wise, Gabrielle P. Bartingale, Kitty Russell, Mollie Deval, Iris Gore Mortimer, Ivy Dora Barratt, Clive Annie Barratt, Doris Walker, Irene Jackley, Guy C. Buckley, Ernest Foshbrooke, Hilda Grant, Fred Molyneaux, J. F. Brandon, Arthur Lucas, Douglas Hargrave, John E. Conan, Barbara Carey, Olive Quirk Barrie, Irene Douglas, Phyllis Saxon, Doris Norman, Marion Holly, W. H. Davis-Brown, George Hudson, Violet Somerville, Fred Blake, Shelagh Desmond, Leslie Hinton, Eric Stanley, Alfred R. Dight, Edith Humphreys, Dorothy Leone, Violet Clarke, Miss Agnes Nicholls, Agnes Hamilton Harty, Lily Gerald, Sybil Attwell, Ally Stanley, Gabrielle Steedman, Mary Clinton Rayner, Rosie Gower, Marjorie Farnham, Frederick Garratt, Lilian Garratt, Maude Nelson (Mrs. Leverett), James Leverett, Conrad Clarke, Bettina Forest, Sid Kearns, Charles Keene, Edith Smith.

"THREE WISE FOOLS."

Comedy, in Three Acts, Produced at the Theatre Royal, Worthing, on Monday, July 7.

Mr. Theodore Finlay	Charles Glenny
Dr. Richard Gaunt	Herbert Ross
Gray	Fred Eastman
Mrs. Saunders	Florence Phillips
Poole	George Manship
Gordon Vail	Pat Somerset
Hon. James Turnbull	Arthur Lewis
Miss Fairchild	Margaret Bannerman
Benjamin Suratt	Leyton Cancellor
Douglas	A. Corney Grain
Clancy	Richard Lindsay
Policeman	Walton Palmer
John Crawshay	Arthur Sturge

Mr. André Charlot is giving his new acquisition, "Three Wise Fools," a trial run at the Worthing Royal during the first three nights of this week, preparatory to its appearance at the Comedy Theatre on Friday evening. "Three Wise Fools" is a comedy from the pen of Austin Strong, who is over here from America personally supervising the details connected with the production, which met with a most favourable reception on Monday evening. The story concerns three hardened old bachelors who become humanly sympathetic under the influence of the daughter of their former sweetheart.

Miss Margaret Bannerman was sweetly charming in the rôle of Miss Fairchild; Mr. Charles Glenny as Mr. Theodore Finlay was also successful; and Mr. Herbert Rose and Mr. Arthur Lewis were excellent in their respective parts.

Birmingham's Twin Theatres.

The acquisition by the Theatre Royal Co., Birmingham, of the Prince of Wales' Theatre in that city, has proved a good move both for the company and for its patrons. It has materially assisted to strengthen the financial position of the purchasing company, on the one hand, while it has enabled improved catering for the various tastes of theatre-goers on the other. A profit of £8.380 was reported at the annual meeting of shareholders last week, and Mr. Harry Lewis, the chairman, is sanguine that this satisfactory position can be maintained, though he thinks the high-water mark in receipts has probably been reached.

The inter-action of cinema and stage was referred to at the shareholders' meeting, Mr. Tom B. Davis, who knows what he is talking about, drawing none but favourable omens for theatrical enterprise from the popularity of the movies. The shareholders voted an additional £1,500 to the directors by way of acknowledging the large amount of extra work they have had in piloting the twin concerns, and the success which has attended their labours. Among the bookings for the new season, made by the Managing Director (Mr. Philip Rosway) is one negotiated by wireless. He fixed up for "Lord Richard and Party" with Mr. Cyril Maude, when the latter was crossing from America.

The July "Actor."

With the July issue of the "Actor," the official organ of the Actors' Association changes its editor, who from the current issue promises to do quite as well as his predecessor, which is no mean praise. Among the varied contents of the current number, an anonymous article on "Leaders of the Blind," which has reference to dramatic criticism and contemporary critics, will be read with interest; and May Padoe contributes a column dealing with "The New Renaissance." A page cartoon entitled "Blazing the Trail," is illustrative of the progress made by the A.A. in its recent campaign.

Hovenden's British Grease Paints

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A few opinions from popular people.

Mr. MARTIN HARVEY, Grand Theatre, Hull.—"I have been intending for some time to send you a testimonial about your Grease Paints. I have given them a good trial now, and I think I can honestly say that they are superior even to the German, and that, alas! is saying a good deal. I compliment you heartily upon your achievement." **Mr. WILL EVANS,** Theatre Royal, Drury Lane.—"I thank you for sample of your Grease Paints you sent, and I find it a very excellent preparation. I shall certainly continue to use it."

WEST END MANAGERS AND THEATRE STAFFS.

TO THE EDITOR OF "THE ERA."

SIR,—It appears that there is a prospect of some friction arising between the Society of West End Theatre Managers and the National Association of Theatrical Employees.

As is known to all concerned the National Association of Theatrical Employees recently gave a month's notice to terminate, or to revise, the agreement entered into with the Society of West End Managers, dating from Aug. 12, 1918. That agreement, I might add, made no provisions for its duration, but provided machinery for the adjustment of any disputes arising out of the application or interpretation of its terms. It provided for a joint committee, which should "determine the matter at issue, or the manner in which the same shall be determined."

In due course a meeting was held, when the representatives of the managers said they did not intend to act for the future, but would report the discussion to their society. A further meeting was held in the managers' boardroom Mr. Gatti presiding, when the employees' representatives were again invited to state their case, the managers again contenting themselves with urging that matters should be left as they were, being the best possible in this best of all possible worlds.

As a result of further correspondence, which included some small offers from the managers absolutely unacceptable to the union, the managers offered to refer the matter to arbitration, and agreed to the union's original contention that any increases agreed to or awarded should date from the expiration of the notice given to terminate or revise the 1918 agreement.

The union agreed to arbitration subject to the managers accepting Part 16 of the variety theatre agreement, which provided that only members of the union should be employed for the positions specified in the agreement. This the Society of West End Managers have, at time of writing, refused to accept, notwithstanding that their whole case, so far as they have stated a case, rests upon the terms and conditions accepted by the union as set out in the variety theatres agreement, which agreement became an award issued by Sir George (now Lord) Askwith on behalf of the Ministry of Labour.

The Society of West End Theatre Managers apparently wish to fight the battle over again before another arbitrator upon the question of employing union men only. This the union refuse to agree to on the ground that that question, so far as London is concerned, is settled, and settled by mutual agreement between the union and the variety theatre managers, and endorsed and confirmed by the Ministry of Labour. It would arouse strong resentment among the members of the union, and be unfair to other managers, to reopen this question. Moreover, the Society of West End Managers, by issuing and posting the following notice to the staff at the West End theatres under their control, have conceded the principle. The notice is as follows:—

> An agreement having been arrived at between the Society of West End Theatre Managers and the National Association of Theatrical Employees for the better remuneration and improved conditions of employment for all sections of employees, the management of this theatre recommend all men and women employed here on the staff who are not members of the National Association of Theatrical Employees to consider the advisability of joining that association.

This notice has had a great effect. Are the managers now going to defend those among their employees who have refused to act as recommended by their own employer and co-operate in preserving good conditions of employment, and assist to get better conditions of employment where better conditions are needed?

The Society of West End Managers will, I assume, be represented upon the Entertainment Industrial Council; in which case I ask them how they propose to give effect to the following among the objects which that council is set up to attain:—

The consideration and adoption of measures for securing the inclusion of all employers and employees in their respective organisations represented on this council, and for securing the loyal observance by them of collective agreements.

I venture to suggest that the position taken up by the union in this matter is the only logical position, and that its contention cannot be resisted on any moral or utilitarian ground. Prejudice, prejudice, and again prejudice is the only motive one can discover which inspires the opposition either of the manager or the non-unionist. The most serious aspect of this case is the distrust indicated by the managers, the reluctance of the managers to admit the union element into a fuller measure of control over the conditions of employment—the manner in which the business upon which the livelihood of the workers depends is conducted.

If this feeling of distrust, this reluctance to invite the co-operation of the union, is allowed to jeopardise the negotiations between the parties, it will convince the unionists that the managers are at heart "pre-war," and that economic and social justice will have to be fought for in the same old way by the same old means; because one thing is at least certain: the unionists mean to have economic and social justice, even if to gain it they must change the whole fabric of society, with its commercial and industrial systems.

In agreeing to submit their claims for higher wages and shorter hours in West End dramatic and musical comedy houses to an arbitrator, subject to the Society of West End Managers agreeing to pay any increases awarded from last May, and to only employ members of the N.A.T.E. for the positions named in the agreement or award, as provided by the variety theatres agreement and award, the union has shown great moderation and consideration. Only on grounds of prejudice can the West End managers justify refusal to accept these conditions, and my purpose in writing is to ask the managers concerned seriously to reflect before they finally refuse to arbitrate on the terms acceptable to the union. I would urge them to read carefully Part 16 of the Variety Theatres Award. I venture to suggest that no body of employers in this country have been offered by any trade union greater security than the N.A.T.E. have undertaken to provide in this section of that award. The union must have security for its members; it must have conditions that will reduce to an irreducible minimum—if one cannot entirely remove—cause of friction among employees and with employers regarding the right of combination, and upon the duty of all parties to co-operate for their mutual welfare. Both sides should do their utmost to utilise and to permeate their relations with the spirit born of the recent struggle—a struggle mainly in defence of freedom and justice.

The sincerity of the managers will be justly questioned if they allow pre-war conceptions of the relations between employer and employed to influence their present judgment of what the future is to be.

I also venture to remind them that if the unionists become convinced that those conducting the negotiations for either party are splitting hairs and wasting time for ulterior motives, they will take matters into their own hands. It is *their* present and future welfare which is at issue, and so far they have been patient and loyal to their committee and the agreements entered into on their behalf. It would be a pity if the negotiations should come to an unfruitful ending.

For my part, I think all such matters should be settled by the parties through their authorised representatives, and if the managers cannot accept the union terms for arbitration they should appoint representatives to confer with the union, and try to settle the matter by mutual concessions, as was done in the case of the variety theatres.—Yours sincerely,

WILLIAM JOHNSON.

July 6, 1919.

A BATH MANAGERESS.

PRESENTATIONS TO MRS. D. VALENTINE MUNRO.

Last Saturday night a crowded house attended to bid Mrs. Munro "au revoir" as manageress of the Theatre Royal, Bath, after four very successful years of responsibility during the trying period of war. At the fall of the curtain on the last act of "The Quaker Girl," Mrs. Munro, accompanied by Mr. Shelford Walsh, her successor as manager, whom she introduced in a graceful little speech to the Bath public, was the recipient of a series of presentations.

First the whole staff of the theatre came on the stage and, headed by Mr. "Boss" Taylor, so long the head of the staff behind the curtain, handed their lady chief a dispatch case and a silver-backed clothes brush, together with an illuminated address.

Mrs. Munro, in thanking the donors, spoke in the highest terms of the loyalty of the entire staff and the excellent little orchestra.

The second presentation came from the wounded and discharged soldiers of the War Hospitals in Bath, one of their number handing Mrs. Munro a silver egg stand.

Mrs. Munro, in reply in sincere terms, said how she appreciated their gift, and felt what she and the citizens owed to the "boys at the front."

The third presentation came from the members of the local branch of the B.E.S.S., which Mrs. Munro had started in Bath. Col. Clayton, on behalf of the branch, spoke in the most eulogistic terms of Mrs. Munro's assistance, and asked her to accept from the members a signet ring and gold pin brooch, together with a short sonnet in her praise, by Miss Violet Gandy, a local writer. Mrs. Munro suitably replied.

Mrs. Munro was also, previously, the recipient of a silver chain purse from the Bath branch of the Bristol Taxi-drivers, so the little lady must feel that in leaving the theatre she takes with her ample tokens of the esteem she has won. Mrs. Munro intends to return to the acting side of the profession.

Captain Herbert Heyner writes:—"I find smoking in no way affects my voice, thanks to the 'smoothness' of your excellent 'De Reszke' Cigarettes.'

Max Darewski, Esq. writes:—"Your 'De Reszke' American Cigarettes are a cool soothing smoke, and, unlike most brands I have tried, do not irritate the throat."

Miss Percevel Allen writes:—"I have great pleasure in telling you how much I appreciate the really delicious 'De Reszke' Cigarettes. They surely are the nicest cigarettes!"

PEOPLE who know a good cigarette say "De Reszkes" are unusually good. Why not try a box?

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Sold at all Tobacconists, Stores, and Military Canteens.

THE ERA

ESTABLISHED 1837.

WEDNESDAY, JULY 9, 1919.

THE TOURING CONTRACT TROUBLE.

The Managerial Coalition.

The course we recommended in our issue of June 25 with regard to the deadlock between the Actors' Association and the Touring and Theatrical Managers' Associations was followed at the special general meeting of the first-named society on Sunday, when a resolution confirming the action of the Council and empowering them to go to arbitration was agreed to. The matter, however, progressed little further. Until the previous day no reply had been received from the Managers' Associations with regard to arbitration, but on Saturday a letter was received from the secretary of the Touring Managers' Association to the effect that the latter were still awaiting the Association's decision regarding the counter-proposals submitted early in June. MR. VALENTINE replied to this contention by reading the Council's letter of June 13, in which they declared that they could not ask their members to accept the terms offered, and that a general meeting would be called to consider the situation.

The chairman, on Sunday, attributed the trouble that had arisen to the alliance concluded by the Touring Managers' Association with that of the Theatrical Managers. But it is not so much to the managerial coalition, as to the unfortunate resolution with regard to the COCHRAN dispute, that the disturbance is due. For what was the position created by the original resolution? The terms were to the effect that in consequence of MR. COCHRAN'S boycott of the Association, no member might appear in any cast that was not, with minor reservations, composed entirely of members of the A.A. The resolution, if it had been passed, would have prevented a manager recruiting his company from any source other than the ranks of the A.A., and thus cause him to stand committed to the "union shop."

For that the managerial associations were not prepared. That the Council recognised the gravity of the position was shown by the fact that they so altered the resolution as to make it apply only to the one manager concerned. It is logical to suppose that the case for the Association was thus weakened.

A Basis for Negotiation

A fresh view of the rehearsal question was submitted by MR. BANNISTER HOWARD in a letter read to Sunday's meeting. MR. HOWARD, as our readers are aware, in association with MESSRS. MELVILLE, was the first manager to engage his company under the London Standard Contract. He complained that he had paid his company for rehearsals in accordance with the terms of the contract, which he had fulfilled to the letter; but in several cases members of the company had deserted him after two weeks' performance. MR. HOWARD, of course, has his remedy in the county court, but his protest elicited from the chairman an undertaking that the Association could help managers in checking such action on the part of members. And to secure themselves from worries such as that, it would be good policy on the part of managers to make the concessions we suggested in our former article.

Managers do not seem enamoured with the proposal for arbitration. Why not make the latest letter of the joint associations, belated as it is, the basis for re-opening negotiations? We feel that every stone has not been turned in the endeavour to discover a solution. Why not compromise by conceding a seven performances week in exchange for payment for rehearsals? After all, the institution of the Standard Contract is the most that matters and if it does not give all the actor asked for, the advantages that accrue to an employer who engages union men in the circumstances that we have indicated above would soon act in favour of improved terms.

FIRST NIGHTS OF THE WEEK.

A Feast of Colour and Music.—The Triumph of Mother-Love.

"THE DAUGHTER OF MADAME ANGOT."

Opera, in Three Acts, by Charles Lecocq. English Adaptation by Dion Clayton Calthrop, Lyrics Revised by George Marsden, First Produced, in London, at the St. James's Theatre, May 17, 1873, in French, Revived at Drury Lane Theatre on July 2, 1919.

Mlle. Lange .....Miss Gladys Ancrum
Clairette Angot ..Miss Desirée Ellinger
Larivaudière .....Mr. Arthur Wynn
Pomponnet .....Mr. Herbert Langley
Ange Pitou .....Mr. Webster Millar
Louchard .....Mr. Charles Bloomfield
Amaranthe .....Miss Beryl Freeman
Javotte .....Miss Ann Desmond
Hersilie .....Miss Elsie Kennedy
Trenitz .....Mr. Aubrey Fitzgerald
Babet .....Miss Lilian Stanford
Cadet .....Mr. John Henshaw
Guillaume .....Mr. Frank Ashley
Buteux .....Mr. Gilding Clarke
The Old Gentleman
Mr. Edward Morgan
The Man in the Wrap
Mr. Bertram Forsyth
The Deaf and Dumb Man
Mr. J. Rowlands
Sidonie .....Miss Audrey Thacker
Cyllène .....Miss Mollie Ramsden
Aspasia .....Miss Elizabeth Beerbohm
Parnasse .....Miss Claire Lynch
Marguerite .....Miss Olga Conway
Suzette .....Miss Ruth Siau
Ninon .....Miss Dorothy Boyd
Marcelle .....Miss Millicent Forsyth
Rosalie .....Miss Cyllene Moxon

Any lady, even a débutante, would be flattered at finding her dressing and decorating the object of such consideration—how much more a lady of the mature age of, "The Daughter of Madame Angot." It is doubtful whether, throughout the whole course of her long and prosperous life, her charms have ever been set out with so much art as now, at her latest public appearance at Drury Lane. Mr. Hugo Rumbold has a penchant for the quaint in cut and an eye for colour. His high-waisted Empire gowns, fantastic bonnets, waving wayward plumes and serpentine trains delight the eye. Truly the stage pictures made out of all this kaleidoscopic colouring are beyond measure pleasing; and their settings are an object lesson on the great effects attainable by skilful employment of simple means. The raising on arches of the tall red green-shuttered houses in the Fish Market scene lends an illusion of distance wonderful even for Old Drury's generous stage. Mlle. Lange's boudoir is nothing but pink, high-panelled walls and a big French window, but how striking a background for those mysterious, gorgeously dressed conspirators who meet there apparently for no more nefarious purpose than to decorate each other with yellow tulips—an example, this, of gilding the lily and to sing about what might happen if one did chance to want to conspire. The Gardens at Belleville scene owes much of its effect to clever lighting.

So much for Art's aids to Nature. To come to "The Daughter's" native qualities. Her fifty-year-old story, complicated on the mother's side by that little affair of the visit to the Sultan's harem, sounds by no means uninteresting to a generation that has endured worse things at the hands of light opera librettists. Its somewhat frivolous excursions into politics bring quite an up-to-date flavour with them. "Laws come out of the top floor attics" might have been written to-day. You gather from the dialogue, much as you may regret to make the admission, that the fair Clairette's original wit was of a rather attenuated sort. Otherwise so bright an "adaptor" as Mr. Dion Clayton Calthrop would have made a more brilliant show of it. Still, some neat repartees are to be noted. Mr. George Marsden's revision of the lyrics seems to be well done. Judging by a few imperfectly caught words the "Chanson Politique," the biting satire that caused all the trouble, is quite a telling thing in its new dress, and the crisp rhythms of the "Legend de Mère Angot" are cleverly preserved.

Infectious Melodies.

But when all else is said, it is by her sparkling melodies that Mlle. Angot stands or falls. If she runs five hundred nights at Drury Lane, as she did on her first appearance here in '73—and the chances are all in her favour—her music will be counted first asset in her new century's triumph. In this important department her interests have been well looked after. The quality of the orchestra is really first rate. Their playing took hold of the house on Wednesday. Right from the beginning the overture set Mr. Goossens, junr., literally dancing in the conductor's place, so permeated was he with the infectious rhythms. Lecocq defies you to keep a straight face and an un-nodding head when he starts in with such things as "Mère Angot," gay and fresh as on the day it came new-minted out of his inexhaustible treasure-house of tune. The famous song was encored enthusiastically on the first night, and certainly will be every night, and every matinée too. As for the waltz (danced charmingly in Act II. to figures of Mr. Louis d'Egville's devising), it is impossible to be grateful enough for its refreshing freedom from the smallest taint of sentimentality.

Mr. Webster Millar took up the rôle of Ange Pitou at three days' notice, and did well under the circumstances in the rôle of the street-corner poet and universal lover. Mr. Millar and the rest of the company—the "Drury Lane Light Opera Co., under the direction of Sir Thomas Beecham and Mr. Arthur Collins"—are, as is well known, recruited from the Beecham Grand Opera Company, and so are sure of their welcome at Drury Lane. As was only to be expected, Miss Desirée Ellinger was the daintiest Clairette, demure and tender in her white muslin wedding dress, but capable of a great show of spirit on occasion, as witness her defiant delivery of the political ditty, mounted on a table in the market-place, the centre of an admiring crowd of her "adopted" mothers and fathers. And, by the way, the struggle between the populace and the soldiers who arrest their darling for her daring singing is a most exciting affair on which Mr. Calthrop in his capacity of producer is to be congratulated. Clairette's duet with Mlle. Lange wherein the two girls recall their childhood's days together was beautifully sung, and scored another of the successes of the evening. "The Lange" was Miss Gladys Ancrum, whose tall stateliness made her an effective foil to the petite prettiness of the other, and who used her rich voice well. Much of the jollity of the performance was owing to Mr. Herbert Langley. He showed surprising and unfailing humour in the boudoir scene, in which barber Pomponnet's professional enthusiasm is so amusingly mixed up with his grief over the loss of his bride, and he carried off his one-sided colloquy with the deaf and dumb man with great spirit. Mr. Arthur Wynn made his Larivaudière a tremendous fellow of the dark-browed, scowling sort—effective, if a trifle heavy. Mr. Aubrey Fitzgerald scored with the playful witticisms of Trenitz, and there were the makings of a neat character study in Mr. Charles Bloomfield's Louchard.

The reception was most hearty and enthusiastic, with calls, many times repeated, for everybody.

"TRIMMED IN SCARLET."

By William Hurlbut. Presented at the Globe Theatre, Monday, July 7.

Revere Wayne ..... Frank Esmond
David Ebbing ..... Scott Sunderland
Benjamin Ebbing .... William Burchill
Charles Knight.....Clifford Heatherley
Archer Kingston .....F. Kinsey Peile
Errol ..... Ray Raymond
Janitor ..... Berte Lester
Mollie Todd ..... Jeanette Miller
Mrs. Kipps .... Hetta Bartlett
Gwen Kennedy ..... Betty Potter
Sally Pierce ..... Barbara Bruce
Nursemaid ..... Ada Clifford
Housemaid ..... May Hase-Wells
Maid to Cordelia ..... Frida Gerrard
Cordelia ..... Violet Vanbrugh

After far too long an absence Miss Violet Vanbrugh has returned to London, and the

Continued at foot of next column.

warmth of her welcome on Monday night at the Globe Theatre, which she is to occupy during the absence of Miss Marie Löhr on a well-deserved holiday, must have gone far to show Miss Vanbrugh how much she has been missed and how strong her hold is on the affections of the theatre-going public. The chief merit of the play in which the actress makes her reappearance is that it affords her an opportunity of presenting a clever study of a woman who "had the name but not the game" of what New York society stigmatises as a "bad woman." She instances herself as an interesting case of "arrested development." Before the play begins Cordelia Ebbing has run away from a harsh and dull husband and their small boy-child, whom, her maternal instinct still dormant, she found plain and unattractive. Nineteen years later she returns a notorious divorcée, beautiful, flippant, witty, and entirely unrepentant, metaphorically "trimmed in scarlet" but inwardly free from taint. She meets the little son she has deserted, and immediately her whole being is flooded with sentimental mother-love. Here comes the arguable point. Could the perfect relationship establish itself as if by magic between mother and son when time has left them complete strangers to one another? If so, of what value are years of faith and service? The instant response to the long-neglected call of nature brings an artificiality to the play that is not lessened by the unreality of the other characters, who bob in and out like so many marionettes. There are, however, one or two telling little scenes acceptable if taken purely emotionally. The first takes place in the rooms of Cordelia's son, David, aptly named, for he is slinger of stones against the Goliath of Scandal. Here the mother reveals herself to her son, pets and teases him, finds out that he is in trouble, defends him like a lioness against his father, sups with him, consoles him, and finally puts him to bed and tucks him up. Fortunately the termination of the evening takes place after the curtain is down. Called upon to sacrifice herself for David, Cordelia rises nobly to the occasion, plays another exciting scene, this time with a drunken admirer, gets a big cheque from him (always for David's sake) and sticks to it when she discovers she has been spoofed and that the drunkenness has been assumed to test her. The mother faces the prospect of separation from the man she loves rather than desert her son, and in the end is rewarded by the love and blind faith of both.

Looking very handsome in some ultra-smart clothes, Miss Vanbrugh gave a brilliant impersonation of a fascinating, clever woman, who has lost her character but has kept her independence of soul and her keen sense of humour. It was a delightful study, instinct with charm, and should alone be sufficient to draw crowded houses during Miss Vanbrugh's occupancy of the Globe. As David Ebbing Mr. Scott Sunderland accomplished a difficult task very creditably. It is not easy to be a successful knight-errant on the stage and retain the respect and sympathy of the audience, but there was an inherent manliness about Mr. Sunderland's conception of the good little David that removed it from any suggestion of ridicule. As the rough diamond the producer, Mr. Clifford Heatherley, had at first a tendency to over-emphasise his points, but he gave a capital performance in the drunken scene. Mr. William Burchill was sufficiently forceful as the unpleasant Benjamin Ebbing, and Mr. F. Kinsey Peile was amusing as a timid former admirer of Cordelia. Mr. Frank Esmond, Mr. Ray Raymond, Miss Jeanette Miller, Miss Hetta Bartlett and Miss Barbara Bruce all put in good work.

THE ACTOR'S AWAKENING

By ATHOLE STEWART, O.B.E.

How great an effect the war has had on members of the theatrical profession may be gathered from the general awakening which is apparent in them to the need for reform in the conditions under which employment on the stage is followed. There is a unanimous wish that these should be examined, and so adjusted as to allow of every artist having a reasonable opportunity of earning a livelihood and maintaining his position as a self-respecting member of the community. In such a desire there is nothing unreasonable; there is no loss of dignity—indeed, it is increased thereby; the artist must, perforce, stand all the higher in the public estimation for his just endeavour to place his profession on a sound and equitable basis.

To class him with the extremists, to argue that he is of those who are pursuing a wholly destructive policy without a definite constructive programme of reform in their minds, is sheer nonsense. The cry of "the actor Bolshevist" is as the wailing of the usurer squatting on his money-bags fearing their safety and the dwindling chances of filling others in the future by his methods of extortion and oppression. The artistic temperament is not one that allows, or ever will allow, of barbarous methods; what it may have lacked in the past was stability; it is the introduction of this quality which is a welcome sign—its effect already is obvious.

Progress on Pacific Lines.

Contained in the Council of the A.A. there is the very perfect embodiment of all that goes to make for unity and progress on rational and pacific lines. One of the advantages I gain from not being a member of the Council myself is that I am able to say independently, through special opportunities afforded me, that no tribute offered can be too great for the work accomplished and being accomplished by its members. Those who may be inclined on occasion to be impatient of delay in certain reforms should remember the heavy task which lies in front of the Council. They are as woodsmen in a dense forest. Until all the trees around them are felled they cannot see the light of day; until the ground beneath their feet is cleared of obstacles and undergrowth they cannot go forward unimpeded.

How much progress has been made is patent to everyone; how much there is still to do may not be realised. A day at the offices of the A.A. would give a good idea! It is for the whole Association to support these pioneers through thick and thin; no good comes of sitting on the fence whilst others make the clearing. My knowledge of natural history is painfully limited, but I know of a bird whose note sounds like "Hurry up, hurry up." Below him, as he pipes in the tops of the trees, his comrades build their nests. Verb. sap.!

The Provincial Actor.

Wanderers in strange places, out of touch with the course of events, the provincial actors are sorely handicapped. Before long it is certain that their representation on the Council will be extended, and I hope the admirable suggestions put forward recently in the official organ of the A.A. may be given full consideration. But in the meantime their interests are cared for equally with those of their London comrades—and cared for by men and women who have no personal advantage to gain one way or the other. Whatever feeling there may have been between the two sections of the theatrical community this is a thing of the past. If it be not so then there will be no unity, no progress, but simply wasted endeavour in a splendid effort to aid both.

One word in conclusion. It is not until the artist gets back into harness that he can realise how great a service the stage rendered him in his war work. The discipline of the theatre is something of which he may not have been conscious, but it is a very positive force. Through it, and in combination with it, a general sense of good organisation, the stage gave to the country a body of combatants and non-combatants of superlative value. It is these very qualities which served them so well in their country's cause which will serve them equally in a cause whose foundations rest upon the same great principles—justice and freedom from oppression.

AS YOU LIKE IT.

This week's wish: "A calm world and a long peace." (*Falstaff.*)

* * *

Yes, His Majesty's war is over, but His Majesty's Theatre is still going strong.

* * *

One journal, I see, calls Peace prosy! Maybe, but 'twas hatched in Vers-ailles!

* * *

Query: Are prima donnas prim?

* * *

Apropos of which, a theatregoer asked lately whether Miss Ashwell was leaner!

* * *

"One Man Parts," runs a headline. Poor fellow! In halves?

* * *

The Wimbledon victor, explaining his victory: "By violent swiftness." (*Henry VIII.*)

* * *

The beaten player, explaining his defeat: "'Tis the curse of service!" (*Othello.*)

* * *

I see there is a "Going Up" Swimming Club. It will go on as long as its members go in.

* * *

"Is 'This' or 'That' the more important?" asks a contemporary. Obviously, Clarice is Mayne.

* * *

But Clarice Mayne's husband assists her with might.

* * *

Aren't these Atlantic flights a little overdone? After seeing "L'Aiglon" the other afternoon, I watched an aviator fly round the Globe!

TOUCHSTONE.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C. 2). — "The Boy," 8. Wed., Sat., 2. Gerr. 2545.

COMEDY (Panton-st.).—"Three Wise Fools," 8. Gerr. 3724.

COURT.—"The Lost Leader," 8.30. Wed., 2.30. Gerr. 848.

COVENT GARDEN OPERA HOUSE.—Royal Opera, Mon. 7.45, Tues. 7.45, Wed., 8.15, Thurs. 7.45, Sat. 2.30.

CRITERION (Piccadilly-circus).—"Our Mr. Hepplewhite," 8.30. Tues., Thurs., Sat., 2.30.

DALY'S (Leicester-sq.).—"The Maid of the Mountains," 8. Tues., Sat., 2. Gerr. 202.

DRURY LANE (Catherine-st., W.C. 2).—"The Daughter of Madame Angot," 8. Gerr. 2588.

DUKE OF YORK'S (St. Martin's-lane).—"Cyrano de Bergerac," 8. Thurs., Sat., 2.30. Gerr. 314.

EMPIRE (Leicester-sq.). — "The Lilac Domino," 8.15. Mon., Sat., 2.15. Gerr. 3527.

GAIETY (Strand, W.C. 2).—"Going Up," 8.15. Mon., Wed., Sat., 2.15. Gerr. 2780.

GARRICK.—"Nobody's Boy," 8. Sat., 8.30.

GLOBE (Shaftesbury-av.).—"Trimmed in Scarlet," 8.30. Wed. and Sat., 2.15. Gerr. 8722.

HAYMARKET (Haymarket, S.W. 11).—"Uncle Sam," 8. Wed., Thurs., Sat., 2.30 Reg. 6030.

HIS MAJESTY'S (Haymarket, S.W. 1).—"Chu Chin Chow," 8. Wed., Thurs., Sat., 2.15. Gerr. 1777.

KINGSWAY. — "St. George and the Dragons," 8. Weds., Sats., 2.30.

LONDON PAVILION (Piccadilly-circus).—"As You Were," 8.20. Sat., 2.30. Gerr. 3886.

NEW (St. Martin's-lane, W.C. 2).—"The Chinese Puzzle," 8. Thurs. and Sat., 2.30. Reg. 4466.

OXFORD (Oxford-st., W. 1).—"A Temporary Gentleman," 8.15. Mon., Wed., Sat., 2.30. Mus. 1740.

PALACE (Shaftesbury-avenue).—"Hullo, America!" 8. Mon., Wed., Sat., 2. Gerr. 6834.

PLAYHOUSE (Charing Cross). — "The Naughty Wife," 8. Thurs., Sat., 2.30. Gerr. 3970.

PRINCE OF WALES' (Coventry-street, W. 1). — "Bubbly" and "Tails Up," 8. Wed., Thurs., Sat., 2.45. Gerr. 7483.

PRINCE'S. — "Monsieur Beaucaire," 8. Wed., Sat., 2.15. Gerr. 3400.

QUEEN'S (Shaftesbury-avenue). — "The Cinderella Man." 8. Gerr. 9437.

ROYALTY (Dean-street, W. 1). — "Cæsar's Wife," 8.15. Thurs. and Sat., 2.30. Gerr. 3855.

ST. JAMES'S (King-street, S.W. 1).—"Eyes of Youth," 8.30. Wed., Sat., 2.30. Gerr. 3903.

ST. MARTIN'S (West-street, W.C. 2).—"The Very Idea," 8.45. Tues., Fri., Sat., 2.30.

SAVOY (Strand, W.C. 2).—"Business Before Pleasure," 8.15. Wed., Thurs., Sat., 2.30. Gerr. 3366.

SCALA.—"The Black Feather," 8. Mon., Wed., Sat., 2.30. "Pygmalion and Galatea," Mats., Mon., Tues., Thurs., Fri., 2.30. Gerr. 1444.

STRAND (Strand, W.C. 2).—"Laughing Eyes," 8. Tues., Thurs., 2.30. Gerr. 3452-3.

VAUDEVILLE (Strand, W.C. 2.).—"Buzz Buzz," 8.15. Tues., Thurs., Fri., Sat., 2.30. Gerr. 3815.

WINTER GARDEN THEATRE.—"Kissing Time," 8 Wed., Sat., 2.30

WYNDHAM'S (Charing Cross-road).—"His Little Widows," 8.15. Wed., Sat., 2.30. Reg. 3028.

VARIETY THEATRES.

ALHAMBRA (Leicester-square).—Serge Diaghileff's season of Russian Ballet, 8.30. Wed. and Sat., 2.30. Gerr. 5064.

COLISEUM (Charing Cross).—Nellie and Sara Kouns, Little Tich, Grock and Partner, Jenny Hasselqvist, Coram, 2.30 and 7.45. Gerr. 7541.

HIPPODROME (Leicester-sq.). — "Joy Bells," 2.30 and 8.30. Gerr. 650.

PALLADIUM (Argyll-street, W.).—Jay Laurier, Joan Hay, Ruth Vincent, Geo. Graves and company, Lorne and Toots Pounds, May Moore Duprez, Hilda Glyder, Haydn Wood and Dorothy Court, Maggie Clifton, Elsie and Louise De Winne, Li Wong Troupe, 6, 8.40. Gerr. 1004.

VICTORIA PALACE (Victoria Station, S.W. 1).—Clarice Mayne and That, Noni and Partner, Marie Dainton, Dolly Victoria and Bro., 6.15 and 8.50.

THEY SAY——

That George Robey sometimes sings over twenty songs at hospitals between his performances at the Hippodrome.

* * *

That W. H. Berry found the Broads full of fish on his recent holiday.

* * *

That he has found the Adelphi equally full of people since his return.

* * *

That Ethel Irving considers audiences do not show their appreciation as much as they should.

* * *

That, according to Lord Burnham, variety shows are Sir Oswald Stoll's hobby.

* * *

That Mme. Destinnova, the Czech *prima donna*, is an accomplished writer.

* * *

That Miss Lee White is going to the seaside for a holiday.

* * *

That the receptions which await Sir Harry Lauder in Australia beat all records.

* * *

That Henry Ainley considers he owes his success very largely to Sir Frank Benson.

* * *

That Sarah Bernhardt's talent was first discovered in a Biblical play in which she acted when twelve years old.

* * *

That Caruso's first engagement was as a choir boy at 10d. a week.

* * *

That Glady s Cooper has received more love letters in her time than any other actress.

THE VARIETY WORLD.

Manna Forget Forget-Me-Not Day—Changes in "As You Were"—Arthur Roberts in Ambassadors' Revue.

Forget-Me-Not Day.

A reminder that next Wednesday, July 16, is "Forget-Me-Not" Day, when collections organised by the Music Hall Ladies' Guild will be made in aid of the orphans, widows, and aged poor of the profession. Collectors are urgently needed, and any lady willing to help is asked to apply to the Guild, 35 and 36, 18, Charing Cross-road. The cause is a most deserving one, and it is hoped that this year's collection will be a record.

A. R. at the Ambassadors.

Arthur Roberts has been engaged to take up an important part in "The Latest Craze" revue, which is due at the Ambassadors to-morrow (Thursday). Arthur has informed us that the part he has accepted is a kind of Captain Coddington, the character which he played in "In Town" so drolly. "Mark you, however" (quoth Arthur), "this character will be shown to be about twenty years older."

Lew Lake Backs a Treble.

Chas. Austin, in "Parker's Travels," opening at Shoreditch Olympia, on Aug. 4; Duncan and Godfrey, in "Jolly Jack Tar," opening at Islington, on Aug. 4; Joe Elvin, in "Sailor Lad," which opens in town for a season very shortly

Award Contract Arbitration.

Mr. A. J. Ashton, K.C., has been appointed by the Ministry of Labour to arbitrate in reference to the proposed amendments put forward by the V.A.F. to the Music Hall Award of 1913. Mr. Ashton will open his sittings this morning at the Law Society's Rooms, Bell-yard, Fleet-street, and they will be continued every day until the end of the week. Mr. Fred Russell is making an application to the president that the proceedings should be thrown open to the Press. At the conference which took place at the Alhambra Board Room last spring it was found impossible to reach agreement on all points, and an appeal was therefore made to the Ministry of Labour to appoint an Arbitrator.

Generous Subscriptions for Hospital.

Sir Oswald Stoll and Alderman H. E. Davis have subscribed £1,000 to St. Bartholomew's Hospital, Chatham, and the Committee have allotted two beds, one in the name of Sir Oswald Stoll and the other in the name of Alderman H. E. Davis.

For the War Seal Foundation.

Captain Sir John Alcock, K.B.E., D.S.C., and Lieut. Sir Arthur Brown, K.B.E., who on June 14th accomplished the first direct flight across the Atlantic in their Vickers-Vimy-Rolls aeroplane, are to present the prizes to the successful competitors in the Model-making Competition at the Famous War Models Exhibition (promoted by Messrs. Thomas Parsons and Sons), [illegible], Oxford-street, on Thursday, at three o'clock. This interesting exhibition has been the means of raising over £11,000, which has been handed to the War Seal Foundation without deduction, the whole of the expenses in connection with the exhibition having been generously defrayed by Messrs. Parsons.

Morris for John.

A change is being made this week in the cast of "As You Were" at the London Pavilion by the substitution of Morris Harvey for John Humphries while the latter is on holiday. Morris will take up all John's scenes and songs.

Devonshire viâ Liverpool.

John Humphries tells us that for this little holiday (he hasn't had one all through the long run of "As You Were") he will motor into Devonshire viâ Liverpool. John's reason for visiting the great city where "the quality of Mersey is not strained" is to consult his doctor.

The Return of Delysia.

That delightful artist, Mlle. Delysia, is coming back presently to the cast of "As You Were" after her holiday. One hears that during this vacation la Delysia has proved herself a Compleat Angleress!

And Exit "Teddie."

Soon after Mlle. Delysia's return to the "Pav." her dainty and delightful "deputy," Miss Teddie Gerard, will migrate to America to play under Al H. Wood's management.

"Topsy-Turvy" To-night.

Ernest Rolls, who thought of producing his revised version of "Topsy-Turvy" at the Kennington Theatre to-morrow night, has decided to do so to-night (Wednesday). All sorts of new scenes and songs have been written in especially for principals Tom Drew, G. S. Melvin, Agnes Croxton, and Claire Romaine.

"Tiny."

Visitors to the Coliseum stage door will miss the familiar figure of "Tiny," who has vacated his position of hall-keeper. "Tiny" (Norman G. Covell), who weighs 21st., was linkman at the front of the house when the Coliseum first opened, and in the meantime has acted in various capacities at other theatres.

He tried to enlist soon after the outbreak of war, and when he went up for medical examination he was passed Grade 4, the officials having to borrow extra weights from a neighbouring room in order to complete the operation!

A Tale of a Fan.

Mr. Bertram J. Seabrook, formerly manager of the Hammersmith Palace, and now of the publicity department of the Gulliver-Tour, is holiday-making at Eastbourne for a fortnight. In the course of his rambles he came across a relic of his connection with Hammersmith—one of the fans inscribed "With Charles Gulliver's compliments," which he gave away while he was manager there. It is decorating the shop of a hairdresser in the main road. "Just shows where our patrons get to," adds Mr. Seabrook.

Congratulations.

The engagement is announced of Miss Maudie Francis, the talented daughter of Mr. Nelson Francis, of the Empress, Brixton, to Mr. Alec Regan, the popular light comedian. Both Maudie and Alec are at present playing in "Splashes."

Les Rouges et Noirs.

Les Rouges et Noirs, who last week made such a great success at the Victoria Palace, were booked there by Harry Gribben, who has also booked them for a season at the Savoy Theatre, London.

Lou Edwards.

We hear that the clever eccentric dancer, Lou Edwards, who was one of the features in "The Bing Boys on Broadway" at the Alhambra, has just been re-engaged for the new production at this house, for which rehearsals have now commenced.

The Children's Outing.

The committee of the Music Hall Ladies' Guild have arranged to take the children to Bushey Park for one day's outing on Tuesday, July 22. They would be glad to receive the names of children between the ages of 4 and 14 who are annually invited.

"Buzz Along."

J. E. Blerict's musical fairy play, "Buzz Along," will be seen for the first time in London at the Imperial Palace, Canning Town, on July 14.

De Busse.

At Shepherd's Bush this week De Busse, the man who popularised the piano-accordian in this country, is paying a welcome return visit. At the end of next month he is leaving for Italy, but will return here in October to resume his engagements.

The Frisco Five.

The happy band, under the direction of John Lester, who are this week appearing at the Empire, York, were booked up for the whole of this year a month or two back, but we now hear that, owing to a misunderstanding, they have the week of July 28 open for share or salary, the former preferred.

Braham and De Vier.

After 42 weeks' continuous tour, Braham and De Vier had two weeks vacant, and were looking forward to a little summer holiday. This, however, proved impossible as at the last minute they were called upon to deputise at the Palace, Luton (June 30), and Hippo., Exeter (July 7), a both of which halls, strange to stay, the were already booked to appear within the next few weeks. Their next appearance in town will be Aug. 4, at Hippodrome, Rotherhithe, when they intend to submit a programme of entirely new and original numbers, written and composed by themselves.

"Kelly's Come Back."

A big hit at the Isle of Man this year is undoubtedly Feldman's "Kelly's Come Back," the author of which is Harry Carlton, the writer of the peace-time "Tipperary," "Good-bye No Man's Land," which is being featured in Mr. Albert de Courville's shows, and is now released for the halls. This song is also published by Feldman.

Mike Asher in Town.

We recently met Mike Asher, who, prior to joining up, was producer and stage manager for the Great Raymond, whom he accompanied on his last world tour. Mr. Asher hopes to be demobilised shortly, when he will be at liberty to entertain offers for a similar post.

Frank Le Dent.

The clever comedy juggler, Frank Le Dent, who was recently appearing at the London Coliseum after three years' absence from this country, has just been booked for three tours on the L.T.V. Circuit and two tours on the Moss' Circuit. This week Frank is appearing at the Bristol Hippodrome, and is this week at Wood Green.

Daisy Taylor.

The dainty Scottish comedienne, who was appearing at the Stratford Empire last week, concludes a very successful run in town, and next week goes into the provinces. Daisy, who will be away until October, is doing very well with the songs "Blue Ridge Blues," "Mary," and "The Big Chief."

Edward Victor.

At Walham Green on Monday next Edward Victor, the clever magician, will make his first appearance in variety. Judging by his recent success at the St. George's Hall, he has a promising future.

Arthur Brough.

At the Croydon Empire this week that clever ventriloquist, Arthur Brough, is making his reappearance on the L.T.V. tour. His act, which contains such good material, was greeted with hearty applause on Monday evening.

Lily Morris.

The popular singer, Lily Morris, who is now appearing on the Moss tour, and has been everywhere meeting with gratifying receptions, will be seen in town on August Bank Holiday at the Metropolitan and Chelsea.

Dr. Walford Bodie's Son Honoured.

Dr. Walford Bodie's youngest and only surviving son, who is a medical student at Marishall College, Aberdeen, has just been elected President of the Students' Union and has recently passed his second professional. He had to give up his studies for a time owing to illness, and also served for some time in the Royal Garrison Artillery, but was ultimately sent back by the War Office to complete his medical studies. Mr. Bodie is a great favourite at the University, and is much in demand at all the social functions, being a gifted pianiste and the possessor of a powerful baritone. A few weeks ago he won the billiard championship of the Varsity, and hold many prizes gained at tennis tournament.

Mr. Bodie, when he finally qualifies, intends to specialise in X-Ray work, electro-medical therapeutics and osteology. During the attendance of his classes he has been residing with his friend, Mr. James Cook, M.A., at his residence, 15, Forbesfield Road, Aberdeen, and generally motors week-ends to his father's beautiful Highland home, the Manor House, Macduff. Mr. Cook, who has just passed his final, was for sometime President of the Union and editor of the University's "Alma Mater."

Horace Barnes at Shoreditch.

After a very successful run in the provinces, the impromptu rhymster, Horace Barnes, opened in Town on the L. T. V. Tour, at the Olympia, Shoreditch, on Monday.

G. H. Elliott.

In our report of the Victory and Peace matinée at Brighton, the name of G. H. Elliott was omitted through an oversight. The popular artist appeared without his usual make-up, and his contributions to the fine programme were two of his most popular successes, "Hometown" and "Idaho," both of which were heartily applauded, as was his concluding dance. George tells us that the reason he did not "brown up" was owing to the short time available, as he was due at Holborn a couple of hours later, and was also playing an outlying hall. George started a short provincial tour on Monday at Manchester,

J. P. Ling Indisposed.

We are sorry to hear that J. P. Ling, the versatile entertainer, who should be appearing at the Aston Hippo. this week, has been obliged to rest by doctor's orders. He hopes to be able to resume at the Hippo., Coventry, next week.

VICTORY LOAN CAMPAIGN.

PROPAGANDA BY AIRSHIPS.

Amongst the various devices adopted to advertise the great Victory Loan, excellent use is being made of aeroplanes. Mr. Charles Gulliver, managing director of the London Theatres of Varieties, Ltd., who opened his campaign in a thoroughly practical manner by investing £1,000 at each of the seventeen halls under his control, has also, through his publicity staff, distributed 36,000 Joy Loan Discs from two aeroplanes, piloted by Captain Gathergood, the winner of the Aerial Derby, and Captain Saint. Each disc entitled the finder, if he had invested £1,000 in the loan, to a free flight in an Airco aeroplane. A party from the Palladium also made a flight over London and dropped leaflets advertising the loan.

Sir Alfred Butt has also to be credited with an admirable scheme which has been put in operation at the numerous theatres with which he is associated. The vestibules of the Adelphi, Drury Lane, Empire, Gaiety, Garrick, Palace, Queen's, and formed into so many branch offices of the Victory Loan. Every applicant for Funding Loan or Victory Bonds for £50, or multiples of £50, will receive for each £50 a numbered coupon entitling the purchaser to compete for prizes to the value of £2,250. The coupons will be on sale from eleven in the morning until ten o'clock at night.

The draw for prizes will take place on Wednesday, July 16, and the winning numbers will be announced on the following day.

The only conditions necessary to win these handsome prizes are subscriptions to the Victory Loan.

THE GULLIVER JOY LOAN PLANE.

Members of Mr. Charles Gulliver's Company, accompanied by the Great Raymond, who for once takes a back seat.

ANZORA

makes *all* the difference.

By applying Anzora in the morning you will find that your hair will remain tidy right through the day.
Pour a little into the palm of your hand—rub well into the scalp, and you will then have no difficulty in brushing your hair in exactly the way you wish, because Anzora

MASTERS THE HAIR

Anzora Cream is for those with slightly greasy scalps, and Anzora Violias for those with dry scalps.

Of all Chemists, Hairdressers, Stores, etc. Price 1/6 & 2/6 (double quantity) per bottle.

Anzora Perfumery Co., Willesden Lane, London, N.W. 6.

VICTORY APPEAL FOR "BRINSWORTH."

The Victory Appeal for Brinsworth, details of which we gave last week, has started well, but a large amount will be needed for the purpose of furnishing the new Wing, and as the time is very limited, it is hoped that all patrons and supporters of the Fund who are willing to contribute will not delay, but forward their donations at once so that they can be included in next week's list.

AMOUNTS RECEIVED UP TO TUESDAY MORNING.

	£	s.	d.
Moss' Empires, Ltd. (per Mr. Frank Allen)	105	0	0
Directors of the Empire, Edmonton (per Mr. and Mrs. Harry Brawn "My Fancy") (five cubicles)	100	0	0
Joe Elvin (founder of Institution) (one sick room)	50	0	0
Vaudeville Club (per Mr. W. McCarthy) (one sick room)	50	0	0
Miss Helen Brinckman (one cubicle)	20	0	0
Bruce Green (chairman of Committee) (one cubicle)	20	0	0
Mr. and Mrs. Harry Gribben (one cubicle)	20	0	0
"Anon" (per the Editor, "Performer")	8	0	0
Hymack	5	5	0
G. H. Chirgwin	1	1	0
	£379	6	0

Ching Wu back in Town.

Ching Wu, the clever Chinese Magician, is back in town again, appearing at the Metropolitan, where he is presenting some new and mystifying illusions. He has just returned from an extensive tour which included a trip to Paris, where he was very successful.

"JOYLAND" AT GOLDERS GREEN.

Mr. Harry Burns' touring company in the London Hippodrome success, "Joyland," attracted a huge audience to the Golders Green Hippodrome on Monday night. The entire show goes with a decided swing, and every line and all the numbers are given for all they are worth. The principal lady is Miss Dorothe Vernon, an artist to her finger-tips, who, in addition to being an excellent vocalist, has a vivacious personality. Her renderings of "When I See You Swinging" and "Tulip Time" were delightful, and her song before the curtain, "Back From the Land of Yesterday" brought down the house. Much of the comedy is in the hands of Mr. Uty Rowlands and Mr. Stephen Adeson. Both have a keen sense of fun, and score in the diverting Tale of a Pill and in the amusing Scene in the Advice Bureau. Mr. Rowlands is also very funny in the nonsense talk with Mr. Will Beanland in the Deck scene. The latter, as the "Perfect Lady," contributes some capital patter, and is also "vastly" entertaining in the burlesque dance with Mr. Ray Holgate in the final scene.

Mr. Sydney de Vries as the hero plays well throughout the show, and his fine baritone voice is heard excellently in the closing number, "Our Own Dear Flag." This makes a fine spectacular ending to the revue. The speciality dances of Ross and Goodwin were heartily applauded, and the footwork contributed by the Ten Merritots was very much to the taste of the audience. Other successful collaborators were Mr. Claude Temple, Mr. Adrian Ross, Miss Kitty Kirwan, Mr. Frank Rickards, and Mr. Walter Habel.

Hal Bert.

The elastic comedian, Hal Bert, who is now playing the L.T.V. tour, has just secured his first tour on the Moss circuit, and has also further tours on the Stoll and L.T.V. circuits. Hal is now considering a Paris offer.

MY MUSIC HALL TOUR.

HAVE YOU SEEN "SPLINTERS"?—MEMORIES OF THE FOLLIES—PEACE AND APPLAUSE AT THE EUSTON PALACE.

I don't know why they call it "Splinters," but then, as Shakespeare says, what's in a name? The show's the thing, and the show which Les Rouges et Noirs are presenting under the above title is full of good points.

At the Victoria Palace.

I witnessed it, from the first splinter to the last, when I ambled into the Victoria Palace. It was the first house, but not a seat was vacant, which in itself was a tribute to the drawing qualities of the revue—for that, in effect, is what "Splinters" really is. Or perhaps, if I may coin a word, it would be more correct to describe it as a revuette. Of the eight sections into which it is divided I award chief honours to the sixth, and if there are any who disagree with me they may put it down to my sentimental attachment for anything that reminds me of Pélissier's immortal Follies.

The scene is a burlesque, bringing in a harmonium, two singers, and a rude boy. You imagine yourself, perhaps, on the sands, attracted to the spot by the harmonium and a thin circle of holiday folk. The opening chorus is a mournful thing entitled "We are the Jolly Boys, Hooray, Hooray, Hooray," and it is sung in a weak, 33rd rate style quite worthy of the Apollo burlesques of a decade ago. Then the soloists, interrupted at intervals by the cheeky boy, sing "Pork, Beans and Bully," and "Only a Tiny Picture," the scene ending with the demise of the decrepit harmonium.

I hope Messrs. Will Burns, Harry Watson, Ernie Barrett, and Will Willby will not miss their "Era" this week, because I would like them to read my congratulations.

Two other excellent scenes were "The Sale of a Grandfather Clock," in which examples of proposals, old style and new, were given, and "Tommy Buys a Souvenir," in which a British private parlezvous with a French girl, gets into amusing tangles, and finally leaves her, weeping, for Blighty. Precisely why she wept I do not know. The Tommy had a wife, which he was careful to explain. But the audience liked the touch of sentiment, accepting it perhaps as symbolic of the British Army leaving French soil.

"Splinters," which had a splendid reception, comprised the last half of the programme at the Victoria Palace. The first half was also attractive, and included Jen Latona and Emilie Hayes, Harry Leybourne, the Reos, Laddie (whom I unfortunately missed), and that clever couple, Lois Barker and Percy Tarling.

Few couples deserve their success more than this pair. I have never seen them give a "slack" performance; they keep abreast of the times, and they write their own songs. In fact, as Percy himself tells you, they are very clever. A very good song of theirs is "I'm a Poor Old Melody," in which an ancient air sighs to be modernised and finally gets its wish. Quite a nice idea, this. I wonder whether "Home, Sweet Home" has ever longed to be syncopated or whether "Annie Laurie" ever wants to jazz!

Apropos of this, far be it from my thoughts to rail against rag-time or jeer at jazz. I always welcome the really tuneful song, nevertheless, and Emilie Hayes gave us a pleasant three minutes when she sang, as an encore, "If No One Ever Marries Me." Its simple charm delighted the audience.

At the Euston Palace.

From the Victoria Palace to the Euston Palace is not a great step, but I missed Irma Clare, the Scottish soprano, and most of Benson Gray. Benson is a good ventriloquist, and it is a neat idea of his to make one of his puppets ventriloquise for another puppet. He got a big dole of applause, and so did Dumorski, the Apache lady violiniste, who followed him. Euston Palace audiences are always responsive. And there were many excuses for letting off extra steam. Peace proclamations had been read, flags were out everywhere, and one of the features of the programme itself was a recitation of "All Clear!" delivered in an impassioned voice by Leo Stormont.

One of the most amusing items was "Rogers, the Railway Porter," a comedy sketch acted by Jimmy Cairns and company. Rogers is the sort of railway porter that W. W. Jacobs might write about if he wrote about railway porters. He is ancient, susceptible, never smiles, doesn't know what a monocle is, and writes in his notebook where to find it if he loses it. He also assists in the capture of two thieves, frightening them into submission with his ticket puncher.

I commend "Rogers" to your attention, and congratulate Jimmy Cairns on his excellent performance. I would also like to congratulate the man who took the small part of the younger porter. I don't know who he is, because his name wasn't given, and he hadn't a great deal to do. But he did that little well, and I wish him luck.

And now I see the reproachful eyes of Dudley and Walker, Charlie Whittle, the Mullaney Brothers, and Jean and Josie, upon me. What's to do? Sooner than skimp them, I will leave them till our next meeting—which, in the ordinary course of things, is not likely to be long.

EXTRA TURN

"ERA" SPECIAL DRESS DESIGN.—NO. 23.

ABOVE we publish the twenty-third of a series of suggestions for costumes suitable for Choruses, Revue Artistes, Variety Artistes, Concert Party Artistes, or Fancy Dress Balls, drawn by "The Era," designer.

The Terms for Finished Drawings of this Design in Colour—or for carrying out Special Schemes of Design in their entirety—may be had on application. Envelopes should be marked "Design Department, "The Era," 35, Wellington Street, W.C.

ACTORS' ASSOCIATION AND THE TOURING CONTRACT.

MANAGERS AND ARBITRATION.

THE COCHRAN BOYCOTT—A TOURING MANAGER'S PROTEST.

The present position of the Actors' Association with regard to the proposed standard touring contract was considered at a special general meeting held at the Adelphi Theatre on Sunday afternoon. The theatre was well filled, and the meeting unanimously passed what amounted to a vote of confidence in the Executive of the Association, and empowered them to endeavour to procure arbitration under the Conciliation Act.

Mr. Sydney Valentine, Chairman of the Association, presided, and among those supporting him on the stage were Mr. Norman McKinnel, Mr. Alfred Lugg (secretary), Mr. William Lugg, Mr. James Carew, Mr. Sydney Paxton, Mr. Alfred Goddard, Mr. F. J. Arlton, Mr. Theodore Goddard (solicitor), Mr. Fisher White, Mr. Harding Steerman, Miss Lillian Braithwaite, Miss Phyllis Broughton, and Miss Lucy Sibley.

Chairman's Opening Speech.

Mr. Valentine explained that the meeting had been called so that the members could be informed of the steps taken by the Council to obtain a standard contract for the provinces. He knew, from complaints received from time to time, that the provincial members had been under the impression that they had been very busy on the London contract, and had not bothered themselves with the provincial. Such was not the case, however. They had spent quite as much time, if not more, over the provincial contract than they had the London one.

The actual negotiations commenced at the end of February, shortly after the Council was elected, so he thought they would admit that there had been no waste of time.

What has been Achieved.

Before dealing with the actual contract he wanted to report progress. The first thing that happened after the meeting at His Majesty's was the indignation meeting of the musical comedy artists, who objected that their terms were not so good as those of the legitimate comedy artist. Through Mr. Gatti, the matter was reopened. The musical comedy managers were met, and after negotiations they eventually arrived at a contract for the musical comedy members on the same terms as the legitimate comedy. (Applause.)

Referring to the London contract, Mr. Valentine said he had heard complaints as to its not being publicly reported. These things could not be done by a wave of the wand. After they had agreed on terms, the contract had to be drawn up very carefully, and the drafting had to be considered so that the contract should mean exactly what they intended it to mean. The draft had to be referred to the Union's solicitors and the Managers' solicitors. There had been no delay on the Association's part, though there had on the managers' side. At present the contract was with the managers. Their solicitors had passed it, and they had merely to consider the final report on the drafting.

In any case, any London members making contracts for the autumn were entitled to ask for the contract terms. Mr. Gatti agreed to that.

Funds to Fight With.

The next point was their position as a Union from the legal point of view. He wanted them to realise how very much stronger they were now than they could possibly have hoped to be six months ago. They had funds to fight with, and that was very important indeed. It was very important, too, that the managers should know that, and they were beginning to realise it. Of that they had absolute proof. They had obtained the best advice possible, and in Mr. Theodore Goddard they had a most helpful adviser. They had also given a general retainer to Mr. Patrick Hastings, K.C., so they had powerful legal help behind them. The proof was the number of settlements made out of court. They had made a very great number of such settlements since January, and he was perfectly convinced that that was because the strength of the Union was realised. In one case an actor's claim for £80 was settled and their solicitors' costs were paid into the bargain. In another case a whole year's contract was at stake, but that was settled out of court to the satisfaction of the member concerned.

Mr. Valentine then referred to the case against Mr. Serrader, "A Spanish gent." who, it was alleged, acted on behalf of Pathé Frères. The case was reported in the Press last week.

In the result the judge found for the Union members. It was a very important case and would make certain people realise that they could not do as they liked with them in future (applause). They now knew they had a power behind them to defend them.

Another benefit of the Association was the Fire Insurance scheme. There was recently a fire at Bramshott, and claims had been paid to the amount of £290. Another point was the death levy which should insure at least £100 for the benefit of the next-of-kin. But as they grew in members so would that benefit grow in proportion.

Children on the Stage.

Then there was the new Ministry of Health. The Association at once put in an application calling attention to the insanitary condition of some of the theatres in the provinces (loud applause). They got in quickly and supplied evidence which could not be ignored. That was a very important step. Just before the Ministry came into existence they were threatened with a libel action by one of those provincial gentlemen because they said his theatre was insanitary. They were quite anxious for the action to be brought, but the gentleman thought better of it. Mr. Lugg had told him that he had heard since that the theatre had been thoroughly cleansed.

Another little point was in regard to the licensing of stage children. The Association was represented on the Committee set up by the Government to deal with the question. But until Mr. H. A. L. Fisher, the Education Minister, gave permission for the report to be published he could not say more.

The A.A. Agency.

The next point was in regard to agents. It had been felt by a good many of them that they should be their own agents (applause). Obviously, if the Association comprised, as he believed it did, the best of their profession, they should have their own agency to deal with. Their first little attempt had not been very successful up to now. But they had recently appointed a sub-committee to go into the whole question, and they now believed they had a thoroughly good working scheme for a first-class agency. They had engaged Mr. Douglas Cox as their agent.

Replying to a question intervened, Mr. Valentine said that it was the Committee who had appointed Mr. Cox. They were going to run on a 5 per cent. commission basis. Some doubt had been expressed as to whether that could be done. Not being satisfied with their own business acumen they approached Lord Leverhulme, who said that if the members supported the scheme it could be run on even less than that. But they were going to try 5 per cent. If there was any loss Lord Leverhulme had promised to head a subscription list with £100 (applause).

The Chairman then passed on to the question of the Union headquarters, and said they had out-grown their premises and wanted others. He appealed to the members to be on the look-out for suitable places, and said that Mr. Goddard had a client willing to advance money to buy premises and rent them to the Association.

Mr. Valentine then referred to the Union's magazine, "The Actor," and appealed for support, pointing out that if members read it there would be fewer complaints of not knowing what was being done. He also appealed to the members to have a little patience. He thought he had shown a good deal had been done.

THE TOURING CONTRACT.

Coming to the regulations over the touring contract, Mr. Valentine said that was their first set-back. Up to now they had gone along beautifully, but they were bound to have a set-back sooner or later.

The negotiations commenced at the end of February, and on March 5 they wrote to Mr. Gibbons asking for a conference as early as possible. On March 24 a letter was read from Mr. Gibbons, in which he stated that the Touring Managers' Association was quite in sympathy with the steps being taken, but before discussing the question would like to have an assurance that under no circumstances would anything be issued, as certain inaccuracies had been appearing in the Press.

They asked what inaccurate statements had been made, but after further correspondence a meeting was fixed for April 8. Then they had the little trouble with Mr. Cochran, and the touring managers declined to meet them because of intimidation. During that time he (the chairman) met one or two of the touring managers unofficially, and he told them he was sorry they would not meet the A.A. "Oh, no," they said, "we can't submit to this intimidation."

"I asked them," said Mr. Valentine, "would it alter your judgment if I told you that the West End managers had arranged a conference?" "Oh, really," was the reply. "They realised," went on the chairman, "that they had put themselves in a false position, and they agreed to reconsider the question, and finally they arranged a meeting."

Mr. Valentine then went through the contract suggested in detail, contrasting the managers' offers with the Association's demands, which were printed in "The Era" of June 18.

Points of Difference.

In regard to payment for rehearsals the managers suggested one week free for a six weeks' tour. The Association struggled very hard for payment for all rehearsals and they agreed to refer the question back to their whole Association. They agreed to a six-hour day for rehearsals. The question of a minimum wage was one of the points referred back.

On the question of costumes, the A.A. asked for ladies' costumes, and also for men under a certain salary, but they would not agree to that. They said that ladies making engagements in the country always asked what they had to find before stating what salary they wanted. (Laughter.) "We didn't believe it," said Mr. Valentine, "but we could make no progress, and the matter stood back."

They agreed to pay railway fares to and from London, or wherever the engagement was made, and also additional travelling expenses during the tour. Then in the case of disputes the A.A. suggested a joint committee, and the managers welcomed that.

On the question of salaries, the managers suggested: Once nightly, a seven show week, with one-twelfth for extra performances.

A Voice: Six performances is a week's work.

The Chairman pointed out that on account of the custom they would have some difficulty. The managers argued that the matinée was no good to them. (Laughter.) They said it was the resident managers who wanted them, because they were put to less expense, and they (the touring managers) would be very glad to put a stop to those matinées. "We should be very pleased to help them," added the chairman, amidst laughter. "However, they argued that they could not afford more than one-twelfth, while the Association wanted one-sixth. That was as far as they got with that."

On the twice-nightly show, after a good deal of argument they offered a 20 per cent. increase, against the 30 per cent. asked, and that matter was referred back again.

Then they asked that the A.A. should safeguard members of the T.M.A. against artists who did not fulfil the obligations under their contracts. The Association were willing to do that if managers would safeguard the artists against the managers. (Laughter and applause.)

The Association asked for payment during illness for the small artist up to a fortnight. That was an innovation. It was done by some managers, but not by others. He (the chairman) had only been paid by two managers in his life. They had not got it in London, and he doubted whether they would get it in the provinces yet, but they would get it in time. They were not going to fight about that at present.

Then they raised the question of intimidation if managers engaged artists not members of the A.A. The Association did not mind that, because there had been no intimidation anywhere. They had never done that. That, in spite of the fact that he and others had been called Bolsheviks.

The managers agreed to pay for Sunday rehearsals, but they seldom had them, for they generally travelled on Sundays. They also agreed that weeks out during a tour should be paid at the rate of half a week's salary; and they also agreed that no reduction should be made during Holy Week except for Good Friday.

These terms, said the chairman, seemed to give a reasonable chance of coming to terms. There was a reasonableness shown by the managers, who admitted the Actors' Association arguments, and agreed to reconsider certain points, and the delegates went away feeling that they had done a good day's work.

The Theatrical Managers' Association.

After that meeting he met Mr. Tom B. Davis, who was also on the Government Committee he had referred to. One day during lunch Mr. Davis tackled him on the question of the matinée business in the provinces.

"I said," went on the chairman, "'I understand that the matinée in the provinces is of very little use.'

"He said, 'Who said that?' I told him the Touring Managers had said so themselves, and he replied, 'What rubbish!' But I assured him it was so," went on the chairman. Then I spoke about payment, and he said, 'Oh, that's quite a different matter.' (Laughter.)

"I am glad you are frank about it, but you can't have it both ways," said Mr. Valentine.

Mr. Davis then declared that his society objected to being legislated for by the other society, and suggested that his society should attend the next conference. He (the chairman) said that if the Touring Managers did not object, he was sure the actors would not.

At the next conference the theatrical managers turned up.

The proceedings opened by Mr. Davis taking a seat by the chairman, Mr. Bernard Hishin, so that we had two chairmen, said Mr. Valentine, and he started off by having an argument with the managers. He argued that the matinées were of use, and got them into an irritable frame of mind. We hoped to benefit by this, added Mr. Valentine, but we didn't—(laughter)—because he took such an aggressive attitude towards the whole thing, although he has not a single company on the road, that we could not get anywhere at all. We stuck out for payment for rehearsals. Then there came quite a different tone about the seven performances a week. The drama managers, said Mr. Walter Howard, were willing to pay one-seventh for all above the seven performances. (Applause.) But on the musical comedy side they stuck out for one-fourteenth. Then the drama men said why should they not do the same? That was very natural.

"I would not insult you," said Mr. Valentine, "by asking you to accept the terms offered."

Afterwards they wrote to the Touring Managers, pointing out that the position created by the Theatrical Managers was very embarrassing, especially in view of the fact that the suggestions originally put forward by the Touring Managers were infinitely more acceptable than the terms offered by the Joint Conference. They asked whether the Touring Managers were prepared to negotiate a contract with their original suggestions as a basis for discussion.

The reply was to the effect that the Touring Managers Association was unable to agree to the suggestion, as the delegates to the last conference attended with the full approval of the A.A. Council.

The Breach of Negotiations.

That was rather a quibble, said the chairman, for it was the Theatrical Managers who butted in. But they had another try and arranged another meeting, notice of which the A.A. received just before the day suggested. The Secretary, Mr. Lugg, was ill, and both he and Mr. McKinnel had professional engagements. He did not want them to have a grievance, however, so he went to his management and they released him for that afternoon. Then he hustled round to try and get a delegation together but could not succeed. Eventually he went himself, but got no further.

Then the Association went to the Labour Ministry. A permanent official there told him he had been waiting for them to call. "I think you have got on wonderfully well, but I thought you would have a set back soon," said that official.

Suggestion for Arbitration.

Mr. Valentine said he explained the case, and the official advised that the Association should ask the Touring Managers to avail themselves of the machinery which had been set up by the Government for that very class of case, and invite arbitration under the Conciliation Act. They were quite willing to do that, and so wrote to the managers. But they did not want arbitration, and wrote pointing out the wonderful concessions which had been made.

The Association pressed for arbitration. If they could put their case before an independent person he was not afraid of what would be said about their case. They pressed for that right up to last week, and they got no reply until the previous day. It was the 24th June that the Association wrote asking for an early reply to the suggestion that the differences between them should be settled by arbitration, the constitutional means set up by the Government.

The managers replied that they were still awaiting the A.A.'s reply to the proposals put forward at the last conference when the joint committee of Touring and Theatrical Managers were unable to accede to the Association's request. Mr. Valentine, the letter stated, undertook to put the proposals before a general meeting.

"On the 16th June," said Mr. Valentine, "a letter was written to Mr. Gibbons pointing out that the A.A. Council could not ask their members to accept the terms offered. And on July 4th, they say they are still waiting for my reply!"

"I don't blame Mr. Gibbons," said Mr. Valentine, "because I think he is being put up by the other Society."

That was the position they had arrived at. He did not think for a moment they would dare to continue in that extremely unconstitutional act. That was obvious because if their case was all right they need have no fear of having it submitted to arbitration. If they did they gave their case right away and put the A.A. in the right. He was sure they would agree with him. They wanted to be constitutional, they were not Bolsheviks (applause). As long as they did that they would have the support of the public and the other trades unions. They belonged to the Trade Union Congress, which would be held in September (applause). He hoped they were satisfied with his explanation and that they would accept the resolution to be proposed, which was really a vote of confidence in the Committee.

A Manager's Protest.

Mr. Valentine then read the following letter from Mr. Bannister Howard. The letter was greeted with laughter throughout and the Chairman explained dryly that he would not have read it had it not been demanded by Mr. Bannister Howard:

Dear Mr. Lugg,—As you will probably be arguing on the actors' side to-morrow, it may be as well for you at the same time to argue some of the managers' grievances why a new standard contract is not so easy, especially with regard to the payment of rehearsals. We know it would never answer. Take my case in point.

I opened at the Lyceum Theatre with "The Belle of New York," and complied in every way with what I thought the Union wanted, namely, payment for two weeks' rehearsals for every one receiving under £10. I have found them every stitch of clothing that they wear with the exception of pants and vests (loud laughter). Then, after only three weeks' run, two girls have disappeared (laughter). We have only been running practically seven weeks, and up to now five girls and three men have disappeared (laughter). The last man to leave was one of your Union. He yesterday took himself off because he said he could not be released from playing at matinées.

I may here state that they have all been paid for three matinées a week, and all the choristers have received the sum of £4 a week. What we argue is that if people were paid for rehearsals not half of them would turn up upon the day the tour was to start (laughter); they would simply go to another company in another name and start rehearsing all over again. (Laughter.)

At any rate, here is my case, and all the papers thick in this Union business, and yet I have been treated like this. What redress am I to get? They have got my two weeks' rehearsal money (laughter). Life is too short to have to go into Court for it.

Another case I have heard of, and which I consider most disgraceful, is a member of your Association who left Mr. Taylor Platt without giving him notice. The man, who was receiving £12 a week, was, I believe, a prominent member of your Union.

While this sort of thing occurs, and will occur, you don't expect much sympathy from the touring managers.

I shall know, as I have a representative at the meeting, whether my letter is brought up or not (laughter). If it is not, then I shall publish a similar copy in all the papers next week.—Yours very sincerely,

J. BANNISTER HOWARD.

Mr. Valentine: That's intimidation, isn't it? (Laughter.) He added that if those people had left Mr. Bannister Howard in the lurch he had a grievance.

A Voice: They didn't. I was there, and I am pleased to be here to hear that letter read.

The Chairman said they would only be too delighted in that Association to help him to bring those people to book. (Applause.) He had that position before him when he met the Managers alone, and he said they would be pleased to help them. There might be one or two black sheep amongst them, and if they were brought to account it would put a stop to that sort of thing. (Applause.) But it was not up to the A.A. to bring prosecutions; it was for the Managers. If life was too short for them to bother about it, why should the Association? (Applause.) Why should not those who were working hard and conscientiously be paid because of the black sheep? (Applause.)

The Resolution.

Mr. Alfred Goddard then moved the following resolution:—

"It is resolved that the action of the Council in the steps they have taken to secure a standard contract with the Touring Managers be and is hereby confirmed, and that they be empowered to procure an arbitration under the Conciliation Act to settle the points of difference; and it is further resolved that failing such an arbitration being arranged, another meeting of the members of the Association be convened by or before July 31 next with a view to again considering the position."

As a provincial actor with a seat on the Council, and as one of the delegates at the meeting with the Managers, said Mr. Goddard, it was a great pleasure to him to propose the resolution, because he knew how hard they had tried, using every means in their power to reach a settlement; how they retreated on several of their claims until they could not retreat any further and keep their self-respect—until eventually they reached a deadlock. He wished he could bring home to all provincial actors and actresses the vast amount of work, care, and trouble that had been taken over this provincial contract by the Council. Perhaps it would suffice to say that their wonderful secretary had a nervous breakdown, and it had always been a source of wonderment to him how their great leader and chairman had been able to bear the strain. (Applause.) The Council consulted every class of actor and actress about this standard contract. It was a most delicate and difficult matter, and nobody knew that better than the delegates on both sides. He, for one, was confident that they would reach a settlement before long if reason and commonsense prevailed.

Referring to the refusal to provide dresses for actresses, Mr. Goddard said that a provincial actress, earning £6 a week, might have four dresses to find. It was no exaggeration to say that she might have to pay ten guineas for each dress: that was forty guineas. On an eighteen weeks' tour, half the tour would have gone before she took what she had paid for her clothes. And she might get her notice after the first week, because she was subject to a fortnight's notice. He certainly thought that dresser should be provided.

Then as to salary. Experience as a provincial actor had taught him that, after all said and done, the main thing was to get it. (Applause.) Several times he had not got it. (Laughter.) Only a few years ago, on a first-class tour, he remembered the first week's salary was paid on the Friday night. The second week it was paid on Saturday afternoon. The third week they promised to pay after the performance on Saturday night. The proprietor of the theatre was interviewed, and he guaranteed the salaries and after the performance on Saturday night he stuck to the scenery also. (Laughter.)

The Word "Strike."

There was a lot to be said on both sides. During the last fortnight he had met many provincial actors and actresses utter the word "strike." They were all opposed to a strike until they had exhausted every possible means of reaching a settlement. (Hear, hear.) A strike would cause great misery and, in his opinion, actors would suffer more than managers. Besides, they wanted to live on the best terms with managers. There was no ill-feeling on either side; Mr. H. W. Rowlands told him that, and he was quite sure the managers were beginning to realise that in the course of time the A.A. would prove itself to be as great a blessing to them as it would to the actor. (Applause.)

The Good Old Times.

Mr. Sydney Paxton seconded the resolution. He said he was not a pacifist. He never had been and did not intend to be. He believed that up to a certain point they wanted to retain their dignity as an Association and as self-respecting artists. They ought to give the fullest possible consideration and support the resolution. There were times when there was no necessity for it. He received a letter from a dear old manager the other day. He said that the A.A. and the contract matter seemed to hang fire. What a difference to the old days, he said. What would Mercer Simpson, Charles Rice, Jimmy Rogers, J. R. Newcombe, and others, think of the present difficulties? The letter went on: "I never had any disagreements in my time. Every artist was as happy as a sand-boy; good payment at rehearsals, nice little lunches, always paid them when ill, whether a week or months, genial good-feeling and camaraderie all round. Let us hope it will all come straight."

Mr. Paxton went on to refer to another manager who had not written. He was one of the affluent managers, quite well-to-do. A very loyal member of the company fell ill. He was taken away on an ambulance, and was ill for several weeks. That cost him a considerable amount of money, but he never received a penny salary. He did not say he had any right to it, but he might have had a little consideration without injuring the profits being made. The point was that there was another gentleman not engaged as understudy. He had to sit up late to study his comrade's part, and for that he received not one penny, and he received no thanks. (Shame.) Now, between those two managers—the one a dear old gentleman and friend, and the latter a manager who was probably too busy collecting money for the Red Cross, in the hope of future honours, to take much notice of this—there was a great gulf. They neither expected nor demanded the generosity and consideration of the one, but they must protect themselves against the other. (Applause.) They must not permit themselves to be subjected to such petty meanness (Applause.)

After one or two points had been raised by members of the audience, and dealt with, the resolution was carried unanimously and with loud applause.

THE COCHRAN CASE.

Is the Boycott Ended?

The Chairman then referred to Mr. Cochran, and said that before the date of the A.A. resolution there were five members of the Association in his companies. They wrote to Mr. Cochran and said they understood members of the Association had been engaged, and took it that the boycott was at an end. He (the Chairman) offered to call on Mr. Cochran. They did not want to humiliate him. He maintained that they had beaten him, and was quite willing that there should be a public announcement that the dispute was at an end. Mr. Cochran objected to an interview.

The First Victim.

The next thing that happened was since June 1—the day mentioned in the resolution. Mr. Robert Michaelis saw Mr. Cochran about an engagement. He asked Mr. Cochran whether he was engaging members of the Association, and refused to accept the engagement unless he had that assurance. Mr. Michaelis had been in the Army four years, and this was his first chance of an engagement.

He had set a most magnificent example.

Mr. Lugg afterwards wrote to Mr. Cochran, and told him that he understood he was not now asking whether applicants for engagements were members of the Association, and that his secretary had admitted this over the telephone. Mr. Lugg wrote "As the difference between yourself and this Association arose from the fact that you asked applicants if they were members and refused to engage them if they were, it would appear that your boycott has been removed. Would you let me have a line stating whether this is true?"

Mr. Cochran replied: "I should imagine that your members could give you the information you desire."

That was very unsatisfactory, and meant nothing. So Mr. Lugg wrote again, pointing out that that was not a fair answer, and saying "If you will kindly confirm what your secretary said over the telephone the matter can be cleared up. I shall then be able to publish the fact that our points of difference have been adjusted."

Mr. Cochran replied: "Now that you have disclosed your object in putting me through a cross-examination by correspondence, I am afraid I cannot give you the information you desire. Publicity is the original cause of my annoyance—(laughter)—with the association, and is what I am most anxious to avoid. (Laughter.) I do not wish to be discourteous, but I am not anxious to continue this correspondence. We are both busy." (Laughter.)

Blackleg Members.

The chairman then read a letter from Mr. Michaelis which, he said, he earnestly requested the writer to allow to be read. In this Mr. Michaelis said he considered he had only done his duty towards the Actors' Association, as beheved every member who had the interest of the association at heart. "Unfortunately," he wrote, "I believe other members are not taking the union as seriously as I do. I shall be interested to know what steps are being taken against members who do not abide by the resolution."

Mr. Valentine said they had rules dealing with a case like that, and if they found members deliberately playing traitor they were entitled to expel them from the union. (Applause.)

Mr. Michaelis added that Mr. Cochran made no reference to his being a member of the association, and would not have known it had he not informed him of the fact himself.

The chairman, continuing, said Mr. Cochran had got the worst of his threat. The association made no threat; they merely protested, and he replied with the threat of boycott; but he had found that he could not get on without them. They must carry out the terms of their resolution, and see that no member accepted an engagement with Mr. Cochran unless the cast consisted solely of members or probationary members of the Actors' Association. They would not leave the matter where it was.

A Voice: Can we have the names of those who have accepted?

The Chairman: We do not know of any. We shall watch the matter very carefully.

Concluding, Mr. Valentine quoted Mr. Lloyd George's peroration to his great speech in the House of Commons last week, and urged the members to think and act together.

A vote of thanks to Sir Alfred Butt for the loan of the theatre was heartily agreed to, and the proceedings closed with a similar vote to the chairman.

HOW MANY TIMES CAN WE FILL YOUR THEATRE?

Since January 1st the number of people who rode on the trams is

London United - - -	29,394,480
Metropolitan Electric - -	50,289,283
South Metropolitan Electric -	4,603,475

TOTAL 4,287,238

Let the people who ride see the name of the play

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THE REALM OF MUSIC.

CONCERT PARTY NOTES.

Entertaining the Troops—An Amusements Officer—Amusements in the East—The New Enfield Pavilion.

Entertainment of the Troops.

The excellent services rendered to the troops by Miss Lena Ashwell during the war by the provision of concerts at the Front cannot be too highly praised—she has earned the heartiest thanks of thousands of warriors who have been cheered in the most trying moments of their lives through her untiring efforts; while the recent presentation to her by members of her parties is proof that she is held in equally warm regard by her artists.

Nor will the troops, especially those who soldiered on the monotonous desert plains in the East, ever end praising the numerous concert parties composed of their professional comrades who have so willingly given their services under adverse circumstances to their entertainment. At the inception some of the parties laboured under the misconception that to be successful in entertaining Tommy their gags must savour of the suggestive, but their audiences quickly proved that they much more appreciated the clever, clean entertainments, and the quality of the shows improved rapidly.

Early in the war units began to form their own parties, and friendly rivalry spurred them on to some very fine combinations, while the elaborate productions would in many cases have done justice to the West End. Many of these are touring in England to-day in practically the same composition and putting on the same programmes as they did on active service. There are glowing reports of the successes of such parties as the First Army Entertainers, the "Rouge et Noirs," who last week topped the bill at the Victoria Palace; and the Royal Artillery Co., the "Gunners," who are playing the leading concert dates and theatres under the direction of Lieut. J. R. Turnbull.

Cultivating Tommy's Taste.

Since the Armistice efforts have been made even further to cultivate Tommy's taste by the introduction of classical music for our troops on the Rhine. Fortunately, the authorities discovered that Captain D. J. Godfrey, eldest son of Mr. Dan Godfrey, Bournemouth's musical director, was with the Army of Occupation, and he was appointed Amusements Officer to the 32nd Lancashire Division. A series of symphony concerts were recently given at the Stadt Theatre, Bonn, conducted by Capt. Godfrey, with Lance-Corpl. Sidney Freedman (late violinist and conductor of the Buxton Municipal Orchestra) as leader. The men really enjoyed the music, and were extraordinarily attentive to such items as the prelude to the third act of "Lohengrin," Mendelssohn's "Hebrides," Dvorak's "New World Symphony," &c. We shall find Tommy whistling the classics instead of rag-time when he returns!

The light side of music at Bonn has not been overlooked, for the "Pedlars" Concert Party have been providing some capital programmes, including their revue, "Keep Your Month Shut" (evidently a suggestion for the sergt.-major!); but for these concerts, unlike the Mendelssohn, Beethoven, and Tchaikovsky programmes, a small charge is made.

Concert Artists in the East.

Mr. Walter Kingsley, the well-known baritone, sailed, we hear, on June 14 on the P. & O. Feesta for Bombay for a twelve months' tour with his brother, Mr. Humphrey Bishop, the popular bass. The latter left the London concert platform two or three years ago, and has met with remarkable success in the East—indeed, the Humphrey Bishop Entertainment Companies (artistically staged musical and mirthful combinations of concert artists) are now almost as well known as the famous Bandman Companies in the principal towns in India, South Africa, Japan, China, and Australia. It is evidence that there is a large unexplored field for concert party activities in the East, and, now that travelling facilities are easier, ambitious managers would do well to give it their serious consideration.

Chase Pavilion, Enfield.

Mr. George Betser has certainly "struck oil" with his new Pavilion. For some years he ran al fresco concerts at the bandstand at Enfield, and the success he achieved prompted him to extend his activities to his present scheme. Pleasantly situated amid pretty gardens by the side of the New River, an up-to-date canvas pavilion with tastefully arranged stage and fitted with electric light and all modern effects, has recently been completed. Though it unfortunately suffered from the destructive snowstorm at the end of April, the pavilion has been repaired, and the shows at present running on Wednesdays and Saturdays only are drawing large audiences.

Mr. Betser is mostly booking costume parties, and last Wednesday the Clarendons provided the bill; while on Saturday last he arranged an excellent vaudeville programme, which included such well-known artists as Miss Ethel Dexter, the brilliant soprano with an exceptional range; Miss Gwendoline Nidd, a contralto who is deservedly making her way in London concert circles; Mr. Charles Compton, the operatic tenor; Mr. Louis Garnett, principal baritone of Mr. George Edwards' productions; Mr. Harry Fay, the rollicking comedian, more familiarly known as "Harry Bluff" on the gramophone records; and the versatile Captain Albert Farley, who after several recalls left the audience in an Oliver Twist mood.

If it is possible to run such expensive programmes remuneratively, it seems a pity Mr. Betser doesn't open every night, as it should make an excellent date in town for the well-known parties with a week out in their date book. The success of the enterprise confirms the opinion we recently expressed that there is plenty of room for covered-in concert pavilions in good-class neighbourhoods in town during the summer where there is little amusement, and when the weather is too stuffy for cinemas, &c.

CONCERT PARTIES AT WORK.

Joy.

One of the most successful and acceptable concert party entertainments is that provided by Mr. Mackenzie Lee's first-class company of vaudeville artists, and entitled "Joy." This week, at the popular Pavilion and Gardens, Derby, the party quite live up to their title and their reputation. This is only to be expected with such capable performers as Miss Doris Langdon and Mr. Mackenzie Lee himself leading the party. Then we have Dan Leno, jun., the son, of course, of the one and only Dan, who is a host in himself. The Misses Winifred Dalley, Nina Lorenza, and Dora Dines, together with Mr. Cecil Bode, all contribute appreciably to the success of the show.

The Comedy Cadets.

Mr. Harry Leslie's highly successful company of vaudeville artists, "The Comedy Cadets," are giving their artistic entertainments this week at the Spa Opera House, Bridlington. They bring with them some original programmes, which are produced by their director, Mr. Victor Hocking. The company includes Misses Ella Lewis Horne, soprano, and Lilian Rose, comedienne; Messrs. Arthur Forbes and Bobbie Burcott, comedians and dancers; Allan Williams, the Welsh tenor; Jay Raye, character comedian; and Mr. Victor Hocking at the piano.

The Seven Nobodies.

It is the opinion of the Manx public that Mr. Harry Leslie's "Seven Nobodies" are seven somebodies of considerable artistic value. They are in their second week this season at the Gaiety Theatre, Douglas. The members of the company are: Mr. Arthur Guilford, Miss Frances Frayne, Miss Mabel Leslie, Miss Vesta Brownie, Mr. Will Merritt, and Mr. Charles Wade, and they are all clever artists. Mr. Bert Mellor is the pianist.

The Pops.

Large and delighted audiences are being drawn to the "Pops'" season's habitation, Buxton's Amusements, Central Promenade, Douglas. Mr. Mack Jollyboy, a droll comedian; Mr. Bert Lee, equally quaint in a different medium; Miss Dorothy Farrar, a singer and a violinist; Rosalie Mable and Mr. Thomas Creegan, a baritone who sings with taste the ballads a holiday audience revel in. The programmes are frequently changed; the performances are twice daily, at 3 and 8. The enterprise is the product of Messrs. Francis and Day, and they can shake hands with themselves on the success of the enterprise.

Feldman's Songsters.

Twice daily on Douglas Head do this clever crowd entertain the visitors to Hall Caine Land. It is under the direction of Mr. Harold Brown, a singer of exceeding popularity. It includes Miss Maud Hughes, Miss Ethel Welford, Miss Edna Romaine, Mr. Laurie Haberton, Mr. Eddie Walker. Their songs are up to date, their jokes smart, and the show goes with a swing.

The Onchans.

Under the direction of Mr. W. Collier Cubbin, the Onchans are performing at Onchan Head, under this clever entrepreneur's direction, for the first time since the dark days of 1914.

Mr. W. Collier Cubbin has found that the playgoer and the amusement-seeker has a sense of past enjoyment, and "The Onchans" have had no reason to grumble since their opening night. Three times a day do they give their show to large audiences, some of whom remember the pleasant hours spent at Onchan Head before the war. Mr. Leo Trainor is still as quaint as ever, and is once more a popular favourite. Mr. W. H. Atkinson, another of the old brigade, is successful in his selections, including "Fairy Tales of Ireland"; Miss Dorrie Courtney is an artist on the banjo; Mr. Jesse Hackett is a tenor of quality; Miss Ethel Royston a pleasing balladist; Miss Winifred Mansfield a comedienne with a pretty wit; Mr. Wesley Roberts is the musical director. The Onchans are here for the entire season, but their repertoire is large, and new programmes will be presented frequently.

Morecambe Attractions.

Messrs. Ambro and Houghton's company, "The Superbs," including Louis Holt, are playing at the Central Pier before crowded houses. "The Warelets," who are at the Harbour Pavilion for the season, are more popular than ever, and are attracting record audiences. The "Merry Japs" season at the New Pavilion is now in full swing, and the size of the audience is invariably governed by the space available. The show is topping in every way.

Hilarity.

The clever "Hilaritys" have been retained for a second week's engagement at the Lea's Pavilion, Folkestone, and are playing to crowded houses. The company comprises Misses Joan Bauchamp, Wynne Evelyn, Marion West, and Messrs. Bert Ray, Alfred Wright, Alec Forbes, and Alf Wright. "The Demobilisation" sketch has won special favour as a popular item.

The Wits.

Richard Jerome's "Wits," under the direction of Jack Bennetts, give an enjoyable entertainment in the handsome Indian Pavilion of Blackpool North Pier. The concert is made distinctive by the singing of E. M. Hargreaves, a tenor of exceptional power. Gwen Hylton uses her sweet soprano very effectively, and Winnie Victoria, Walter Amner, Hal Walsh, and Jack Bennetts are successful with light and humorous compositions. Daisy Dancist is a graceful dancer.

Premier Pierrots.

Fred Allandale's Premier Pierrots, under the command of Jimmie Pullin, are drawing crowded houses on the Central Pier, Blackpool. While Pullin is convulsing the audiences with his striking caricatures, Kiddie Kennedy charms them with her precociousness, Forest Tell amuses with his ditties, Rebe Kesslova with her violin solos. Frederick Ealham, tenor; Gldays Stanley, soubrette; and Doris Fletcher, soprano, add to the popularity of the pierrots.

Tonics.

"The Tonics" of Fred Walmsley find increased favour at every performance at the Victoria Pier, Blackpool, and the popular Lancashire comedian, with his quips and quiddities was never so happy. His assistants include Nellie Gallafent, Charles Hawthorne, Leslie Barker, Agnes Rayson, Terry Wilson, and Bert de Crez, who all work well together.

Society Six.

This clever combination are providing the programme this week at the Lyric, Hull. They include Miss Doris Starbuck, Miss Isabel March, Maisie Levilier, Mr. Robet. Currie, Fred. Brittain, Sydney Watson. A capital repertoire of songs is given with excellent effect.

Poppies.

"The Poppies," vaudeville entertainers, are showing twice a day on South Parade Pier, Southsea, to large and appreciative audiences. They have the invaluable aid of the Royal Garrison Artillery Band, under the direction of Mr. Charles Lee, R.A.

The Chums.

This popular concert party were given a hearty reception on the opening night of their first visit to the Pavilion, Newport, their smart and up-to-date concerted and solo numbers striking the right note. Mr. Tom E. Roma has with him Mr. Roma, Mr. Bert Rogers, and Miss Kitty Kennedy Allen (old favourites at Newport), Miss Winifred Christie, Miss Ethel Silvester, Miss Muriel Bate, and Mr. Duncan Villiers.

The Live Wires.

Success attended the appearance of the "Live Wires" at the Pier Pavilion, Wallasey, a varied programme being presented by the seven talented artists who make up the company. Miss Bessie Maude (mezzo-soprano) and Mr. Kilburn Heron, Australian tenor, contribute several songs in excellent style. Mr. Victor Kaite and Mr. Sydney Swain are very heartily received in their comedy numbers. Mr. Billy Barnes, the pianist and entertainer, scores with songs at the piano, and acts as an able accompanist. Miss Millie Deane, comedienne also obtain a good reception. Miss Patricia O'Connor gives variety to the programme by her clever performance of eccentric and classical dances.

Lymelights at Lyme Regis.

For the first time in the history of Lyme Regis a London concert party will appear there, at the Drill Hall, for a season of twelve weeks, opening on Monday next, July 14.

The Lymelights from London will be the concert party in question; their colours are black and orange. Miss Margaret Chute is responsible for the party, which is produced and managed by Mr. Sam Wale, the well-known entertainer, who will appear at each performance. The party consists of Miss Doris Lind, soubrette; Miss May Kearsey, soprano; Miss Mary Reynoldson, contralto; Mr. Gordon M., comedian—recently demobilised after considerable experience in Egypt and France, where he divided his time between concert party work and fighting; Mr. Septimus Hunt, baritone, also recently demobilised, and a discovery of Mr. George Robey's, for whom Mr. Hunt appeared at one of his many concerts given at the London Coliseum for a War Fund. The accompanist is Miss May Clapham.

TOURING CONCERT PARTIES.

NAME.	PROPRIETOR.	JULY 7.	JULY 14.
AIR BELLES	Roy & England	Kursaal, Whitley Bay.	Kursaal, Whitley Bay.
A LA MODE	Sydney Lester	Pavilion, Dunoon.	Parks, Glasgow.
BREVITY	Richard Jerome	North Pier, Blackpool.	Pier, New Brighton.
BUBBLES	Gane & Morley	Pier Pav., Teignmouth (summer Season)	
BUMBLE PIERROTS		Beach Pavilion, Leven, N.B. (Summer Season).	
BUSYBODIES	Toft & Townley	Alexandra Hall, Dovercourt. (Summer Season).	
CHICK		Southport. (Resident).	
CHUMS	Gane & Morley	Stow Hill Pav., Newport, Mon.	Anglesea Pal., Burton-on-Trent.
CIGARETTES		Pier, Penarth.	Guildhall, Cambridge.
CLIQUE	Sylvester Stuart	Vacant.	Olympian Gdns., Cromer.
FRILLS AND FLOUNCES		Pavilion, Troon.	Pavilion, Troon.
GEMS, THE BRILLIANT	Harold Ride	Theatre Royal, Glossop.	Aiston's Gdns., Prestatyn.
GLAD PILOTS	Warwick George	Pier Hill Pav., Southend.	DeValence Gdns., Tenby.
GYPSIES	Gane & Morley	Arcadia, Leeds.	Palace, Clacton.
HILARITY	Harry Bright	Coronation Gdns., Lytton.	Pier, St. Anne's.
HUSTLERS	Harry Bright	Vacant.	Central Pier, Morecambe.
"J'S," THE	Hutchins & Neville.	Spa, Felixstowe.	Brigade Theatre, Rugeley.
JOVIAL JOLLIES	Bert Grapho	New Theatre, Crewe. (Summer Season).	
LODESTONES	Tom Percival	Pier Pavilion, Hunstanton. (Summer Season).	
MAID AND MIDDIES	Gane & Morley	Gardens, Prestatyn.	Pavilion, Barry Island.
MALCOLM SCOTT		The Lawns, Hove, (Summer Season).	
MAXIMUMS	Edgar Ryan	Pier Pav., Southend.	
MERE DETAILS	Keeble & Wells	Pavilion, Whitehead.	Pavilion, Whitehead.
MOTLEY	Edgar Ryan	Redhill.	
ONLOOKERS	Harry Bluet	Pier, Eastbourne. (Summer Season).	
PEDLARS	Leslie Fuller	Coliseum, Whitby, (Summer season).	
P.P.P.'S	Gane & Morley	Palace, Clacton.	Britannia Pier, Gt. Yarmouth.
POPPIES	Tissington & Craig	Sth. Parade Pier, Southsea.	Leas Pav., Folkestone.
PUNCHINELLI	Gane & Morley	Spring Gdns., Norwich.	Pavilion, Felixstowe.
QUALITIES	Edgar Dare	Pier, Sandown. (Summer Season).	
QUIXOTES		Arcadia, Llandudno. (Summer Season).	
ROYAL SCARLETS	Geo. Christian	Winter Gdns., Bournemouth.	Pier, Bognor.
SCOTTISH DONS	Jack Lawrence	Clarence Pier, Southsea.	Clarence Pier, Southsea.
SEVEN MOUNTEBANKS	Gane & Morley	Pier, New Brighton.	Gardens, Prestatyn.
SKY SCRAPERS	Roy & England	Vacant.	Institute, Swanage.
SOCIETY SIX	Launcelot Shearson	Lyric, Hull.	Amphi, Rhyl.
SUMMITS	Albert Lyon	Olympian Gdns., Rockferry	Pavilion, Derby.
SUPERBS		Central Pier, Morecambe.	Lyric, Hull.
TIT-BITS	Jack Lawrence	Empire, Rothesay.	Pav., Dunoon.
TOPICS	Scott & Reckie	Pier, Mumbles.	Pier, Southend.
TOPPERS		Winter Gdns., Bournemouth.	S. Parade Pier, Southend.
TOURISTS	Gane & Morley	Paddock Gdns., Guildford.	Alex Pav., Weymouth.
VAUDEVILLES	Gane & Morley	Pier Pavilion, Teignmouth. (Summer Season).	
WAVELETS		Harbour Pav., Morecambe. (Resident).	
WHITE STARS		Marine Gdns., Ramsgate. (Resident).	
WHIZ-BANGS		Assembly Hall, Towyn. (Summer Season).	
WITS	Richard Jerome	Pier Pavilion, St. Anne's.	Pavilion, Rusholme.

CONCERTS OF THE WEEK.

A CHAMBER CONCERT.

Wieniawski's "Faust" Fantasie is a pretty severe test of technical skill, and Miss Florence Lockwood, who played it at the Royal Academy of Music students' chamber concert on Monday showed courage in attempting it. For the most part her playing was very good—it had vitality in abundance, her tone was bright, her bowing easy and free, her double stopping dexterously done—so good, in fact, that one felt that her partial failure with those troublesome harmonies was due mainly to lack of a little more confidence and "nerve." Miss Lockwood also figured in the programme as composer. Three unpretentious, well-written little pieces from her pen, played tastefully by another violinist, Miss Dorothy Chalmers, made quite a pleasant impression.

At these concerts a high standard of quartet playing is aimed at—a standard that was fully maintained by the performance of part of a Mozart quartet by Mr. Paul Beard, Master Jean Pouget, Mr. Cecil White and Mr. Peter Muscant. It had grace and finish, the players were well balanced, and their tone was agreeable. Among the pianists was Miss Désirée MacEwan, who must be quite accustomed to public appearances by this time, and whose rapid progress justified her choice of the Adagio and Finale from Beethoven's sonata, op. 101, on this occasion. Another clever juvenile, Miss Maria Golbert, displayed a velvety touch and neat style in Chopin's Scherzo in E. Several vocalists took part in the concert. Of these, Miss Violet Drummond, a bright-voiced light soprano, gave pleasure by her effortless singing of two of Parry's beautiful songs. Miss Gladys Rolfe, a sweet-toned mezzo-soprano, is given to sudden sforzandos on high notes, and this fault went rather far to spoil her otherwise tasteful singing of Tschaikovsky's "Nay! Though My Heart Should Break."

* * *

LEAGUE OF ARTS CONCERT.

The Coliseum was packed on Sunday evening last for the special invitation performance organised by Lady Maud Warrender and Sir Frank Benson. Three choral songs were given by the League of Arts London National Choir and the Coliseum orchestra. Most impressive was their rendering of Mr. G. K. Chesterton's "O God of Earth and Altar" and Mr. G. K. Menzies' "O England, My Country," whilst the singing of "Captain Nipper" without orchestral accompaniment was excellent. Some morris and country dances by members of the English Folk Dance Society, with Miss Elsie Avril as violinist, were much appreciated. Then Sir Frank and Lady Benson gave the "Taming Scene" from "The Shrew." Sir Johnston Forbes-Robertson recited beautifully the two soliloquies, "To Be or Not To Be" ("Hamlet") and the "Seven Ages of Man" ("As You Like It"); and Miss Ellen Terry, who had the heartiest of receptions, gave "The Mercy Speech" from "The Merchant of Venice," and later a story of an incident in the Indian Mutiny by Rosetti. Dame Nellie Melba sang "Voi che sapete" and "Chanson Indoue," with Mr. Albert Coates conducting the Coliseum orchestra, and "Bonnie Mary of Argyll." Lady Maud Warrender's song, "Jerusalem," was typical of the objects of the League of Arts, said Sir Frank Benson in a speech describing the objects of the League.

* * *

SOUTHERN SYNCOPATED ORCHESTRA.

It would be a pity if people not overwhelmingly enamoured of syncopation should stay away from the performances of "The Southern Syncopated Orchestra"—presented by Mr. André Charlot at the Philharmonic Hall—from fear that ragtime fills the whole bill. Because they would miss much else well worth hearing. Some "rags" there are among the fare—and they are, in fact, "some" rags. Snyder's "Ramshackle," for instance, played on Friday evening, a rousing, mirthful, sunshiny sort of affair, miraculous in its tonic effect on an audience made dull and dumpy by the never-ending rain outside. The orchestra played it and various others of the same heartening sort in first-class style. Like their conductor, Mr. Will Marion Cook, they appear to be soaked in syncopation, running over with racy rhythms. Their music is a part of them, and they of it. They are some 25 musicians strong, and the quality of the sound from their combined instruments is wonderfully mellow, due to the relatively strong influence of the wood wind, a member of the saxophone family, and sonorous brass. The plaintive throbbing of four plectrum-played banjos lends its special Southern colour. They also played a jolly march, "Swing Along," written by their conductor, and a delightful arrangement of plantation melodies among other things.

Some half-a-dozen singers are with the company, and they, reinforced by others from among the players, furnish a double quartette, whose performances of lively old camp-meeting songs such as "Go Down, Moses," "Good News," were of the sort that we get so seldom and cannot make too much of when we do get them. The harmony and light and shade effects were beautiful. One of the two lady vocalists, Miss Lottie Gee, is a bright singer of plantation songs. The other, Mrs. H. K. Reavis, who has a sweet voice, soft and ringing, sang the solo in a setting, charming its naïve simplicity, of "He Shall Feed His Flock Like a Shepherd," by Dell, called "Listen to the Lambs." The echo effect in this was quite beautiful.

Among the humorists is Mr. Carroll Morgan, a gentleman with a comprehensive smile and a real comic. He got a double encore for his singing of "I Got a Robe," one of those songs that prove the Southerner's capacity to get fun out of anything—even out of religion. Another example—a modern one—of the same whimsical-serious sort was Mr. Cook's "Exhortation." Sung as it was by Mr. Joe Porter, that racy sermon might be warranted to fill churches, not empty them.

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WANTED, Monday, July 14, through misunderstanding, L. H. TODD, Pianist, Conductor; BEATRICE WYNN, Soprano, Light Comedy; high-class C.P. or Revue. Write or wire, 39, Cecil-street, Carlisle. P.A., 164, Church-hill, Hednesford, Staffs.

WANTED, the Montague Party, 7 Artists, Peace Day, also other vacancies. This week, St. Simon's, Victoria Park. All coms., GOODEY, 39, Montague-road, Leytonstone, E. 11.

WANTED Known, THE SALON ORCHESTRA SOCIETY ENTERTAINMENTS DEPT., 34, Oxford-street, W.1, supplies Concert Parties and individual artists on short notice. 'Phone Museum 526.

WANTED, Engagements by Singing Young Lady, evenings and Saturday afternoons. M. M., Academy of Music, 228a, Romford-rd., Forest Gate.

WANTED, Deputising by pianiste, well-known orchestra or solo, cinema or café. Write, DE MAUNY, 11, Essendine-road, Maida Vale, W.

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ENTERTAINMENT INDUSTRIAL COUNCIL.

Interim Report—One Society for Musicians.

At the preliminary meeting of the Entertainment Industrial Council, representing the A.A., A.M.U., N.A.T.E., and V.A.F., held on Wednesday, May 28, at the offices of the E.I.C., 109, Oxford-street, W., Sir Oswald Stoll presiding, the question of the representation upon the E.I.C. of the National Orchestral Association was raised, and, as then arranged with the labour side of the E.I.C., an invitation was issued on behalf of the Joint Committee to the National Orchestral Association to attend a conference for the purpose of considering the practicability of forming a new National Organisation for Musicians, in which the two existing organisations be merged.

This conference took place at 109, Oxford-street, W., on Wednesday, June 4, at 11 o'clock a.m., the following being present:—Representing the N.O.A., Messrs. L. Grainger (general secretary), F. Orcherton (chairman N.O.A. Executive), F. Greenwood, I. De Orellana, J. E. Hall, and J. W. Whitaker (members of the N.O.A. Executive). The Joint Committee were represented by Messrs. Capt. De Villers and F. Herbert, V.A.F.; Alfred Lugg, Actors' Association; Messrs. Mason, Johnson, and T. Cannon, of the N.A.T.E. Capt. De Villers presided.

The views of the Joint Committee and of the N.O.A. were submitted, and it was finally agreed that the representatives of the Joint Committee should report to the Joint Committee and invite the A.M.U. to submit the conditions under which they would agree to assist to form a new National Organisation of Musicians, the same to be sent to the N.O.A. for them to consider and to submit such alteration or additions to the A.M.U. proposals as the N.O.A. might consider necessary, on receipt of which by the hon. secretary of the Joint Committee a further meeting of the parties and the Joint Committee should be held.

The Joint Committee met on Friday, June 6, at the office of the V.A.F., 18, Charing Cross-road, when the report of the representatives who had met representatives of the N.O.A. was submitted and accepted. The Joint Committee then discussed the matter with the A.M.U. representatives, who agreed to supply the hon. secretary with their proposals. These were received on June 11 from Mr. J. B. Williams, general secretary of the A.M.U., and appear below.

Mr. Williams says: "I only give the heads; the details would be a matter for discussion later."

1. The creation of a new society by the amalgamation of the two existing organisations.

2. New rules to be drafted from the existing constitutions.

3. A combined title, such as the National Orchestral Musicians' Union.

4. Provincial branches to be merged and proportional representation provided for on amalgamation. London to be geographically divided into West End and suburbs. The present N.O.A. to become the West End branch of the society. The London branch of the A.M.U. to become the suburban branch.

5. The Institute of the N.O.A. to be run as a separate thing with separate accounts, as a trade union cannot run a club with its subscriptions.

6. The accumulated funds of the N.O.A. would remain with it as a branch, but on amalgamation the central fund of the new society would have to be contributed to by every branch alike, in accordance with whatever the rules declared.

7. Autonomy as a branch would be the same for all branches, as regards prices, &c. The members of the West End branch would control their branch the same as others do, subject only to E.C. consent when they proposed action which might involve the whole society.

8. To give representation on the E.C. in proportion to their numerical strength to the whole of the society. We have now 13 for 16,000. If the N.O.A. have 2,500 members, it would be just under one-seventh of the whole society. If they were given two seats on the E.C. they would get a little over their representation, but we could arrange for them to have a definite proportional leaning towards over proportion than rigid.

9. The secretary of the N.O.A. could not be a secretary of a branch if the A.M.U.'s rule "of members only" were adopted, but I see no difficulty in the matter if the N.O.A. wish to retain their present secretary as the secretary. The question of salary would not come into the matter, I think, because our E.C. have agreed to £6 a week for permanent branch secretaries with members over so many.

10. The question of the general secretary would be a matter for the whole of the new society to determine. For my own part, I would hand my resignation in and take my chance of being nominated. In the case of not being elected, you know perhaps better than anyone else that I should not be long out of a job.

Immediately the reply of the National Orchestral Association has been received the A.M.U. will be supplied with a copy, and a further conference will be arranged as soon as convenient thereafter in order that, if possible, an agreement between the two organisations of musicians may be come to before the next meeting of the E.I.C.

At the meeting of the Joint Committee on June 6 the draft of the proposals submitted to the Entertainment Industrial Council (Constitution and Functions) were further considered, and it was agreed that when this draft comes up for consideration at a meeting of the E.I.C. an amendment be moved to delete paragraph 6 and to repeat as paragraph 6 paragraph 13 on "Voting," the Executive Committees of constituent organisations are invited to consider this amendment, and to instruct their representatives upon it.

Special Note.

The constitution of the Entertainment Industrial Council is of vital importance to its success, and the Joint Committee cannot agree that any organisation shall be admitted to representation upon the labour side of that Council which cannot be admitted to representation upon the Joint Committee.

This decision is not based on any narrow view of special or vested interests. It is based upon experience and a recognition of the vital need for unity.

Industrial and commercial methods, systems, purposes must, by general consent, be reviewed from a new standpoint. Reconstruction means a wide new view of things, and reconstruction may have far-reaching effect upon the whole fabric of society.

Every profession, trade, business, occupation, whatever collective action or inaction may characterise its own constituents, will be affected by the changes made.

No person, in any walk of life, certainly no man or woman serving another to obtain the means of life and happiness, can hope to escape responsibility for the environment in which he lives and works.

Unity is vital, unity throughout the ranks of those rendering the same service under the same conditions to the same employer, and unity among all those—irrespective of the nature of their service—who serve in the same industry or occupation or profession.

Rival organisations, dividing the energies, capacity, efforts, time, and resources of men doing the same thing on the same terms for the same employer, involve waste; waste is inexcusable among intelligent men and women, more especially where men and women have all too small resources and opportunities to use for the purpose of raising and protecting their standard of life.

Rival organisations involve divided jurisdiction over the power and action of men doing the same work under the same conditions for the same employer in the same industry, and often when united action was most needed divided jurisdiction proved fatal to the common purpose of the rival organisations; and whenever rival organisations rose above their individualism and co-operated, such co-operation was an admission of the futility and folly of their rivalry.

The need of the day is more unity and fewer unions. Through one of the four organisations constituting the Joint Committee every man and woman working for a salary or a wage in the entertainment industry can find the means and the opportunity to use his or her influence to protect their individual rights, and to help mould the future of the industry. The Joint Committee hold that only those who have an undivided interest in the prosperity of the industry shall, as far as the labour side is concerned, be admitted to its Council.

WILLIAM JOHNSON,
Hon. Secretary-Treasurer.
June 12, 1919.

SHOREFIELD GARDENS, WESTCLIFF-ON-SEA.

The excellent company that Wallis Arthur is presenting at Westcliff this season continue to make the large audiences thoroughly happy. Mr. Clarkson Rose, an established favourite here, is a truly rare and refreshing comedian, with a ready wit that bubbles throughout the programme. His work is a lesson in the subtle art of "getting on with it." Mr. Frank Watts renders his songs in breezy manner, and uses his baritone voice to the utmost advantage. Mr. Lambert Harvey charms all in his tenor ballads, and Mr. Leslie Weston is a comedian of marked ability.

Miss Olive Fox seems capable of doing anything, and doing it well—and the audience are loth to part with her. Her duets with Mr. Rose are perfect bits of burlesque and light comedy. Miss Violet Locke is a first-class pianist, and her piano work throughout is of a high standard. Mr. Rose is to be congratulated on his many original compositions.

MINSTRELS IN THE PARKS.

Further evidence now comes to hand of the tendency of local authorities to make parks and open spaces more entertaining.

At the Willesden Council's General Purposes Committee the clerk read a letter from the Kensal Rise Minstrels asking for permission to give open-air entertainments in the public parks. The committee recommends that consent be given for two nights a week in Roundwood Park, subject (a) to the applicants being allowed to make a charge of twopence per seat inside the fence round the band stand; (b) to a maximum charge being made of twopence for programme; (c) to no collections being made; (d) to all programmes of music being approved by the Council; (e) to the arrangement being terminable by the Council at any time should they so desire.

PARKER-CHARLES MUSIC PUBLISHING CO., LTD.

The Australian Concert Party made an immediate hit with Emmett Adams and Ivor Weir's "United" at the Aldwych Theatre last week. Hearty applause greeted the rendering of this fine number, which is becoming a star song amongst recognised concert parties.

Arthur Goullet's haunting waltz, "The Blue Mosque," was played all last week by the Metropolitan Music Hall orchestra, under the direction of genial Walter Johnson, who states that it is one of the best items he has played for a very long time.

The name José Collins in connection with a song is a guarantee of excellence. Theo Charles' latest number, "Don't Say Good-bye," has been secured by this famous star, who is delighted with it.

Miss Annie Stalman (Mrs. Drew Mackintosh) having concluded a year's engagement as acting manageress with Mr. Mark Blow, will resume playing this autumn. She will be well remembered as Mrs. Morrison (the Vicar's wife), in "Priscilla Runs Away," and the Countess Tobolsk in the Geo. Edwardes "The Happy Day" Co. Mr. Drew Mackintosh starts the 4th year of his engagement with the Geo. Edwardes management again again as stage manager with the No. 1 Company of "The Maid of the Mountains."

SONGS AND SINGERS.

B. Feldman and Co. Numbers.

Will Van Allen is making success all the way along with "I've Got the Sweetest Girl in Maryland" and "For Me and My Gal." Other new Feldman numbers will shortly be featured by this popular instrumentalist.

Jennie Hartley opened at the Hippodrome, Manchester, on Monday, with a nice trio of Feldman songs, viz., "'N'Everything," "How Ya Gonna Keep 'Em Down on the Farm," and "At Half-past Nine.' Hippo. patrons have not had such a feast of jolly music for some little time. Miss Hartley's handling of the numbers proved quite irresistible.

Jean Andrews is scoring at Swansea with "'Neath the Autumn Moon" and "That Wonderful Mother of Mine," two very fine ballads.

Ada Wise, at Hammersmith Palace this week, is a favourite in "All the World will be Jealous of Me."

From the Olympia Gardens, Bognor, Jack Rickards writes: "Following are the big hits of the Modern Comedy Company: 'N'Everything,' 'I'll Say She Does,' 'Jazz,' 'That Jasbo Jungle Band,' and 'How Ya Gonna Keep 'Em Down on the Farm.' The foregoing numbers are featured as duets by Vi Stevens and myself."

Star Music Co.'s Numbers.

At the Palace, Manchester, this week, three of the Star Company's successes are being featured, namely, "Down in Virginia," artistically rendered by the Gresham Singers, "Why Didn't You Tell Me?" Gertie Gitana's great success, and "Where the Blue-Eyed Marys Grow," with which G. H. Elliott scores heavily.

Broughton and Creedon, at the Empire, Nottingham, are receiving hearty applause for their fine rendering of Bennett Scott's beautiful ballad, "When Love Peeps in the Window."

Jen Latona, at the Willesden Hippodrome this week, is making a big hit with "The Wedding in Fairyland," and a special favourite at the Poplar Hippodrome is "Down in Virginia," for which Daisy Dormer continues to receive hearty applause.

Fred Williams' concert party at the Hap Fred Williams' Concert Party at the "Happy Valley," Southend, are making a special feature of the Star Company's numbers. Miss May Stevens is singing with great success "Diana and Her Piano," "Oh, Billy," "Why Didn't You Tell Me?" and "Down in Virginia," while Miss Nellie Beare has many requests for "When Love Peeps in the Window," which she renders with great effect.

Lawrence Wright Music Numbers.

It is remarkable that any ballad should leap into fame as quickly as "That Old-Fashioned Mother of Mine" has done. But it constituted itself a winner immediately it was produced by Talbot O'Farrell, and this artist has been instrumental to a great extent in bringing it to its present proud position. Birmingham has its first opportunity of hearing it this week, as Mr. O'Farrell is playing at the Grand Theatre there.

It is rarely that any one firm can point to such a number of big winners in one season. The "Kingdom Within Your Eyes" will not fall far short of "That Old Fashioned Mother of Mine," more especially as it has had the advantage of being worked by such a fine artist as Miss Alice Lakin, who is appearing at the Grand, Clapham, this week. This song she is alternating with other strong numbers in "For You a Rose, for Me a Memory," and "Back from the Land of Yesterday."

One always welcomes a new musical act to the Halls, and the Ilott Quartette, which have not worked throughout the war, are now proving a big attraction, especially noteworthy being their rendering of "Back from the Land of Yesterday," at the Hammersmith Palace this week.

Herman Darewski Co. Numbers.

The great new Peace song, "Now There's Peace on Earth Again," written by John P. Harrington and composed by Herman Darewski, with which Jennie Benson is making such a wonderful success in "Laughing Eyes" at the Strand Theatre, will be featured by a hundred artists all over the country next (Peace Celebration) week. These include such forefront singers as Helen Moray, on the L.T.V.; Winifred Ryewodes and company, at the Alhambra, Barnsley; Maclaine, at the Alhambra, Glasgow; Daisy Taylor, at Brighton; Lily Lonsdale, at Stockport; Martin and Castle, at Bath; Lily Eyton,, Nancie Hanton, Grant and Halliday, Olive D'eouves, Fred Harrison, Harry Warde, Little Hazel, Jean Hamilton, Frank Bevan, Ernest Batting, A. Ernest Elliott, &c.

Daisy Taylor, who is at the Hippodrome, Brighton, next week, has made a pronounced hit with the fine Harry Von Tilzer number, "I Want a Doll," which she sings in addition to the Darewski "Peace" song already mentioned.

MUNICIPAL AID FOR ORCHESTRAS.

A sub-committee of the Glasgow Corporation has received a deputation from the Choral and Orchestral Union of Glasgow in support of an application that the subscription of £500 by the Corporation to the Guarantee Fund should be increased this year owing to the fact that the expenses connected with the raising of an orchestra have been greatly increased. Now the Finance Committee of the Corporation recommends that its subscription should be increased from £500 to £1,000.

THE AIR BELLES.

Miss Christine Ray is paying another visit to the Kursaal, Monkseaton, with her septette of lady artists, "The Air Belles," consisting of the Misses Jessie Hitter, Eva Bayley, Kathleen Webb, Violet Oldfield, Isolde Radcliffe, Edith Williams, and Margerie Powton. The "Air Belles" are featuring "Truth and Fiction," "Old Bill," "Demobbed," and "Chinese Blues." The special music and entire production are by Christine Jay.

By a printer's error on June 25 the paragraph dealing with the "Pops" Concert Party at Buxton's Pleasure Ground, Douglas, Miss Rosalie Mable was referred to as "Rosalie."

CATHOLIC STAGE GUILD.

ACTORS MASS AND ANNUAL MEETING.

The Catholic Stage Guild observed its "day" on Monday. The annual Actors' Mass was celebrated in the morning at the little Church of Corpus Christi in Maiden-lane, Strand, and in the afternoon the eighth annual general meeting of the Guild—which is composed of Catholic members of the profession—was held at the Vaudeville Theatre.

The church was crowded, the congregation including a number of prominent artists. The celebrant was Father J. Riley, a priest-member of the Guild, and the responses were made by Mr. George Mozart, who, garbed in cassock and cotta, acted as server. A special choir, drawn from the London theatres, was under the direction of Mr. Alfred Bellew, of His Majesty's. Gounod's "Messe Breve" was rendered, with the "O Salutaris" of the same composer, as an offertory piece. Mr. R. L. Hasberry (of the Westminster Cathedral choir) was at the organ. At the close of the Mass, "Faith of Our Fathers" was sung by the congregation.

The Sermon.

A notable sermon was preached by the Very Rev. Prior Norbert Wylie, O.P. He dwelt at the outset on the gospel story of the man who in the depth of his gratitude at being cleansed of the devil, implored Christ that he might remain with Him. There came that strange and significant answer "Go into thy house to thy friends and tell them how great things the Lord hath done." Christ lay down for him a rule of life which He did not lay down for other men.

There were some gifts in life so pronounced and distinct that men could not be told to surrender them, continued the Dominican preacher. Amongst them was the artistic nature. They could not say to an artist, "cease to be an artist." They could not say to one who had that spark of genius, "deny yourself." All that could be said to such men and women was "go back and tell your friends what things God has done for you."

In a certain sense one could understand why that was so supremely true of the artistic nature, because in a certain sense the artist had already surrendered himself, had already abandoned himself, had already renounced himself. The artist had already made the initial supreme act of surrender. By his very nature the artist was a Catholic in the broad sense of the word; he loved the splendour, the variety, and the richness of life, and there was in him that capacity for sympathy which was the result of his catholicity. By his very temperament he felt pity in all its forms and manifestations. It was not that he was without moral standards of right and wrong; indeed, ultimately he had to judge life by those standards. The mark of the artist was always his generosity. Whatever people might say of the profession, whatever the puritan might say of them, one thing could not be said—that they were not supremely generous in their life. It could never be said that they cared for wealth, for the material things of life. Generosity was stamped upon their lives, sealed upon their characters. It was because of that catholicity of their temperament, of the pity and understanding of things which were seemingly evil; it was because they could see in that evil something which was still good, that they could claim a part of all characters; it was because they could so merge themselves in all those parts, and live themselves in their lives, that God had given to them the great moral generosity which characterised their profession.

Another thing which stamped itself upon the profession as one of its distinguishing marks was that they had always been, when they were true artists, true to nature. They did not lack reality when they were true artists. There had been nothing of the Pharisee in them, and their own reason for their profession was that they might show to others what lives were in the human soul. It was strange to watch and to listen to their critics. It was sometimes said that it was wrong to manifest what was wicked, or seemed wicked. Was that not true of other professions? Surely it was not wrong for a surgeon to dissect a human body, even if it was diseased? Might not a human soul be dissected even if it was diseased? How could they cure what was diseased unless they knew the nature of the malady?

People said there were great dangers connected with their profession. That was the greatest thing that could be said about the profession. It was a great profession, and therefore it was a dangerous one. But was it more dangerous than any other profession? He distinctly denied that it was. Was it more dangerous than the medical profession? Was it more dangerous than the profession of the politicians? Was it more soul-destroying than the profession of the commercial men who trafficked in the goods of the world? He asked his own soul: Was their profession more dangerous than his own—that of a priest? In the theatrical profession they wore their sins openly; that was why the world condemned them.

The preacher drew a picture of Jesus Christ as the most perfect of men, and appealed to his hearers to portray that life in their own—first as an example to follow, and secondly by communicating the power whereby that example might be realised. They should show that art was possible with the surest, purest Christianity.

THE ANNUAL MEETING.

Mr. Hilaire Belloc presided at the general meeting held in the afternoon at the Vaudeville Theatre (by permission of Messrs. Gatti). The floor of the house and the circle were packed. Particularly noticable among the audience was the number of prominent clergy—both secular and of the religious orders.

The annual report was read by Miss Margaret Mackenzie, the secretary, and showed that the membership of the Guild is now 2,194, an increase of 162 during the year.

The Only Honest Profession.

Mr. Hilaire Belloc, moving the adoption of the report, said that his audience belonged to almost the only honest and sincere profession left. When an actor came on to the stage and said "I am Richard the Third," he did not try to conceal the fact that he was really Mr. Jones, of Peckham. When a politician, or a lawyer, or a Society woman—whatever that might mean—came forward and said this or that, one knew that they were lying; and that conception that they were lying had so penetrated the modern mind that it had lost all gusto. An actor came forward in a wig or a gown which was not his own—he might be a gentleman coming forward as a beggar, or a beggar coming forward as a gentleman—and told them quite plainly that it was play-acting. Hence they preserved their souls pure. He wished he could say the same; he had done his best by keeping out of politics.

He did not know what influence actors had upon playwrights, continued Mr. Belloc. He understood that at rehearsals, and sometimes in other ways, actors had some effect upon people who wrote plays. It was a social duty to try to make them write better plays. He could not tell them how bad plays were. Sometimes they were intolerable, and were hardly even works of art. He suggested to playwrights the old rule that even Aristotle, who was a good critic, had got hold of—a good play was also an imitation of nature. To-day the whole of the modern world was before their eyes, and the stage did not represent it.

Proceeding to speak of the work of the Catholic Stage Guild, Mr. Belloc said that it strengthened the Catholic Church, by which Europe would live or die. The principle of the Church was open association. There was no room for secrecy or isolation. The Guild did a public work of immense value to the country.

Mr. George Mozart seconded the adoption of the report, and emphasised to the clergy the importance of catching the actors at rehearsals, as being the only effective way of securing their attention.

The New Committee.

Father Larkin proposed the re-election of the following members of the committee: Miss Esme Church, Miss Molly Balvaird Hewitt, Mr. J. J. Bartlett, Miss Una Gilbert, Miss Imelda Gould, Rev. Ambrose Cator, Mr. Alfred Lugg, and Miss Cecil Faudel Phillips. He suggested that to the Guild card which is hung in the theatres should be added information regarding definite hours at which the local clergy would attend.

Mr. G. Elliot Anstruther, seconding, said that the theatrical profession was the most unselfish of all professions. It gave freely of its own professional gifts in all manner of charitable causes. It was the only profession which had not profiteered in connection with the war. The seats at the theatre were sold at the same prices, except in the proportion in which they had been taxed by the Government. The Guild like Pooh Bah, accepted refreshment at any hands, however lowly, and would accept a subscription from even a dramatic critic, and perhaps a "deadhead."

Mgr. W. F. Brown proposed a vote of thanks to all who had assisted in the day's gatherings. Miss Mary O'Farrell also spoke briefly.

During the afternoon Mr. Gervase Elwes gave several selections.

MASONIC CELEBRATION OF PEACE.—Full report of the Royal Albert Hall meeting appears in 5th July issue of THE FREEMASON, 5, Whitefriars Street, E.C.4. Subscription 15s., post free to all parts of the world; or to order at all bookstalls and Newsagents.—(*Advt.*)

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A quarter of a century ago the Royal College of Music was installed in its new buildings in Prince Consort-road. The State opening was attended by King Edward, then Prince of Wales, who in his capacity as President, always showed himself keenly interested in all that pertained to the welfare of the College. To mark the 25th anniversary of the event, the director, Dr. H. P. Allen, and his co-adjutors, organised a festival of music entirely devoted to the works of composers who have studied or taught in the institution during the period since 1894. This most fitting commemoration took place on three days of last week. At the first and third concerts choral and orchestral music was given; at the second, chamber music. Each day a great crowd of past and present professors, students, and their friends filled the hall.

On Tuesday, Sir A. C. Mackenzie was one of the notable people in the musical world who were seated in the gallery. If testimony were needed as to the great influence of the College on the modern school of British music, the names on the three programmes would supply it. Most distinguished of all was that of Sir Hubert Parry, whose bust, decorated with flowers, stood throughout the festival in front of the platform. A prominent place was given on the first day to the late director's Symphonic Variations in E minor, and a work more eloquent, both of Parry the man and Parry the musician, could hardly have been chosen. The orchestra, under the direction of Sir Charles Stanford, gave it a worthy performance. First and last on the programme respectively, stood Dr. Charles Wood's Ode for Soprano, Chorus, and Orchestra, "Music," which was written for the opening ceremony 25 years ago, and Sir Charles Stanford's Pianoforte Concerto in C minor. In both cases the composers conducted in propria persona. The soloist in the Ode was Miss Vivian Worth, and in the Concerto, Miss Kathleen Cooper. Other composers now distinguished in the world of music outside the College who came to pilot their own works were Mr. Frank Bridge and Mr. Edgar Bainton. Mr. Dan Jones sang Mr. Bridge's "Blow Out You Bugles," and Miss Ethel McLelland was entrusted with the solo part of Mr. Bainton's "Cap and Bells." Dr. Vaughan Williams also chose to be represented by songs—his settings of R. L. Stevenson's "Songs of Travel," which were sung by Mr. John Huntingdon.

A sad reminder of the College's loss by the war was George Butterworth's "Idyll," a work instinct with unmistakable English feeling and an earnest of the big things the young musician might have accomplished had death spared him. Under the sympathetic direction of Mr. A. C. Boult, the "Idyll" made a most favourable impression. Yet two more works, Ivor Gurney's war-songs, "By a Bier-side," and "In Flanders," sung by Mr. Walter Saull, and a captivating Scherzo by a promising present student-composer, Stanley Wilson, who also appeared as conductor, were included in the programme.

Wednesday's Chamber Concert.

First on the programme of the Chamber Concert held on Wednesday, stood Herbert Howell's "Lady Audrey's Suite," a work which has received the distinction of publication by the administrators of the Patron's Fund, founded by Sir Ernest Palmer. The players were Miss Dorothea Christison, Miss Doris Houghton (also the leader of the orchestra), Miss Sybil Maturin, and Miss Dorothy Thuell. Miss Maturin also took part later in a performance of Dr. Walford Davies' "Four Elizabethan Pastorals," in company with Mr. John Pennington, Miss Gertrude Newsham, and Mr. E. J. Robinson, of the string quartet, Miss Margery Newborn, in the pianoforte part, and Miss Vivian Worth. Miss Helena Hughes, and Messrs. Tudor Davies and William Allen, the vocal quartet. Against two names on this day appeared the saddening announcements, "Killed in Action," and "Reported Missing"—those of Ernest Farrar, whose "Celtic Suite" was very well played by Miss Lena Chisholm, violinist, and Miss Yvonne Sawyer, pianist; and F. Purcell Warren, whose "Five Little Pieces" for 'cello and pianoforte, were so sympathetically treated by Miss Edith Lake and Miss Isabel Bedlington. Mr. Eugene Goossens, junr., was well represented by his Suite for Flute, Violin, and Harp, which claimed the services of Messrs. Hopkinson and Pennington and Miss K. Barkworth, and Mr. John Ireland's popular pianoforte pieces, "Island Spell" and "Ragamuffin," were cleverly played by Miss Flora McGill. Three sets of songs were interspersed between the instrumental items. To Mr. Topliss Green and Miss Ursula Gale were entrusted numbers by Nicholas Gatty and Henry Ley, and Miss Edith Finch was the singer of W. Y. Hurlstone's "Baby Ballads."

Friday's Festival.

The Prince of Wales, the President of the College, was present at Friday's concert. His Royal Highness, received by Dr. Allen, the director, Mr. George A. Macmillan, hon. secretary, and Mr. Claude Aveling, registrar, was conducted to a seat in the middle of the front row of the gallery. He was greeted with the National Anthem, played by the orchestra and sung by the choir and audience upstanding.

Sir Charles Stanford was the recipient of warm congratulations after the performance of his "Song of Agincourt," which was "written in commemoration of members of the College who fought, worked, and died for their country" during the war, and first played some months since at a function in the Prince Consort-road Hall. Dr. Allen later conducted a splendid performance of Coleridge-Taylor's "Hiawatha's Wedding Feast," by the choir, orchestra, and Mr. Tudor Davies, the tenor soloist. The singing of Parry's "Jerusalem," in which the whole assembly joined, brought the memorable festival to a close on a note in harmony with the times. Other items in a programme of high excellence were Miss Dorothy Smithard's and Mr. W. Allen's singing of songs by Mr. Thomas Dunhill and Dr. Cyril Rootham (who both appeared to conduct) and performances of Gustav Holst's Three Orchestra Pieces (published at the instance of the Patron's Fund administrators) and of Dr. Arthur Somervell's "Normandy" variations, in which the pianoforte soloist was Mr. Bernhard Ord.

BEN GREET ACADEMY OF ACTING.

STUDENTS' PERFORMANCE.

On Friday a highly successful concert and dramatic performance was given by the students at the Bijou Theatre, Bedford-street. Among the novelties were "Pierrot at Play."

Pierrot, returning home from the scene of his triumph, is in pensive mood, but the light of the moon arouses him from his reverie to joyous activity. He encounters a little country girl and a grand lady, both of whom fall in love with him. He has some fun at their expense, and eventually cures them of their infatuation. Armorel Ainslie was graceful, charming, and spirituelle as Pierrot, and the other parts were well sustained.

In the amusing, and yet withal pathetic, coster sketch, "Tilda's New Hat," the Tilda of Nancy Brown and the Walter Emerson of Jack Wood were notably good performances.

In the charming little fantasy, "A Maker of Dreams," Nancy Brown again scored as the Maker of Dreams; Renée Roy was delightful as Pierrot, and Parna Barton very good as Pierrette.

In a capitally acted excerpt from Sheridan's immortal comedy, "The School for Scandal," Renée Roy showed exceptional talent and histrionic ability, though the Lady Sneerwell of Armorel Ainslie and the Joseph of Jack Wood had decided merit. In a scene from "The Hunchback" Beatrice Bertwistle contributed a very spirited performance of the Helen of Sheridan Knowles' play, and Jack Wood was appropriately sheepish as Modus. Miss Renée Roy, quite a star performer in her way, with her dancing, acting, and pretty singing; Nancy Brown, a coquettish and graceful dancer; and Doris Middleton, yet another charming calisthenic exponent, all won golden opinions; whilst Armorel Ainslie, a most versatile performer, sang delightfully "Roses Softly Blooming." Mr. Fewlass Llewellyn, of the Kingsway Theatre, is much to be congratulated on the talent he has turned out as instructor, and his services at the piano are beyond praise. Miss Olive Duts as the tutelary genius of the dancing also deserves high praise.

PUPILS' MATINEE AT THE AMBASSADORS.

By arrangement with Miss Lee White the pupils of the Adine School of Dancing were enabled to give their annual performance at the Ambassadors Theatre. Miss Jeanie Smithwaite had the direction of affairs, and was ably assisted by Mr. Eustace Pett and his excellent orchestra. Space will not permit notice of the whole 45 numbers, but commencing with a very juvenile number, "The Old Bran Pie," the following are specially worthy of notice:—"A Night Nursery" (Jean Allan); Harlequin and Two Columbines (Alex McIntosh, Marjorie Baum and Vera Chennell); a duet, "Oh, Ladye, Ladye!" (Molly Partridge and Mary Shrine; the latter little lady also achieved a great success in "Indianola"); Molly Partridge and Dorothy Phillips gave a dainty rendering of "I Do Love You"; Vera Chennell and Eileen Moye contributed some neat dancing in the "Housemaid and the Bootblack." The first part concluded with a bright number, "The Coster's Holiday." Part II. consisted of "A Ballet" in a woodland glade on a summer afternoon. Butterflies, nymphs, and elves are having "high jinks" when they are disturbed by villagers. A Youth (Miss Smuthwaite) appears, and sundry and various peasants try to win his favour, but he will have none of them. Then enter "Cupid" (Miss D. G. [illegible]), "Romance" (Dorothy Phillips), and "Love" (Miss Gwen Edgell), and eventually Youth and Love triumph. The whole was an excellent sample of Miss Smuthwaite's high-class training. The ladies above-mentioned did exceeding well, as did also Marie Leighton, in a most artistic costume as "Butterfly." The third and final portion of the programme was called "Sports and Games," and the following students deserve special mention:—Mary Shrine, as "Hunting"; Marjorie Baum, as "Scooter"; Molly Partridge, as "Rowing"; and Eileen Moye, as "Skipping"; also Mary Brindley in a hoop dance, the whole concluding with "Cricket," a very bright finale.

At the Strand, on Tuesday, the 75th performance takes place of "Laughing Eyes," The first Peace song, "Now There's Peace on Earth Again" (which was written and composed on a Saturday afternoon and sung by Miss Jennie Benson the same night), and "The Joy Loan Brigade," are amongst the newest and most successful numbers.

DREAM DANCES.

MATINEES AT ST. MARTIN'S THEATRE.

On Tuesday, 1st. inst., a private performance was given at St. Martin's Theatre, when, in conjunction with Mr. Albert de Courville, Mr. B. F. Howell presented Mme. Caro-Cambell, prior to her public performances of the dream dances. Mr. Howell explained that Mme. Caro-Cambell performed extempore and spontaneous dances, though she had never had a dancing lesson in her life, whilst in a hypnotic trance under the influence of her husband, and that these all sprang from her sub-conscious instinct and desire to dance and act emotionally. Her psychic faculty was first discovered in 1910 by a French savant. Mr. Howell described an audience as made up of three component parts (1) the initiator; (2) the agnostic, who believes only partly in the trance condition; and (3) the utter disbeliever.

Mme. Caro-Cambell is fair to look upon, and her movements are graceful and lissome. In "The Valse Triste," "The Twilight Song," by Bessie Carr, piano solos, and Mendelssohn's "Spring Song," met most charmingly and convincingly as echo to a classical recitation by Mr. Herbert Carter, of His Majesty's Theatre, she exhibited a natural grace and aptitude of rhythmic expression which will delight both the hypnotic votary, the dubious, and the sceptic alike. One of the most remarkable features of her chronographic exhibition is the length of time in which she can remain in one position. Mr. Howell declares the time is almost illimitable, which at least qualifies the lady as a born poseur. Probably the audience as a whole will prefer to enjoy the beauty and expression of her talent rather than the occult nature of her art.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Julian Cross—Wednesday, July 9.
Leslie Murray—Wednesday, July 9.
Doris Beresford—Wednesday, July 9.
George E. Bellamy—Thursday, July 10
Marie Craig—Thursday, July 10.
Adeline Raby—Friday, July 11.
Harry M. Vernon—Friday, July 11.
Allan Hanbury—Saturday, July 12.
J. E. Vedrenne—Sunday, July 13.
Dawson Millward—Sunday, July 13.
Austin Brereton—Sunday, July 13.
Hilda Anthony—Sunday, July 13.
E. Dagnall—Sunday, July 13.
Forbes Dawson—Monday, July 14.
Jessie Millward—Monday, July 14.
G. Cohan—Monday, July 14.
Marie Tempest—Tuesday, July 15.
Beatrice Lamb—Tuesday, July 15.
Fred Herbert—Tuesday, July 15.

TORQUAY THEATRE MEETING.

The 29th annual meeting of the shareholders of the Torquay Theatre Company, Ltd., was held last week, under the chairmanship of Mr. W. H. Mortimer (chairman of directors). The chairman proposed the adoption of the annual report and accounts, which, upon total receipts of £20,884, showed a net profit of £2,250, out of which it was recommended that a dividend of 15 per cent., free of income tax, should be paid. The chairman remarked that the year had been a record one, and that the directors were building up a strong reserve fund, against the possible contingency of the theatre not continuing so successfully at any time. He welcomed back several of their old employees from active service, and said that it was with deep sincerity that he thanked the secretary (Mr. Arthur Pearse) and the staff for their loyal support.

The report was adopted, and in the course of the meeting many eulogistic references were made to Mr. Pearse, to whose indefatigable work and untiring devotion and attention the gratifying result of the year's working was undoubtedly due.

Mr. Pearse suitably acknowledged the vote of thanks, and stated that he had already arranged an attractive list of bookings, which included — "Romance," "Scandal," "Tails Up," D'Oyly Carte Opera Co., "Arlette," "Cash on Delivery," "Shanghai," "A Southern Maid," "Luck of the Navy," and "Seven Days' Leave."

The Peace Day celebrations at Stillwell Park, Gateshead, on Saturday, July 19, are under the direction of Andrew Roberton, junior manager (for Messrs. Black Bros.) of the local Palace Theatre. Mr. Roberton has been selected for this position by the Mayor and Council of Gateshead in view of his being the oldest established manager in the district, this being his 12th year that he has occupied that position for Messrs. Black Bros.

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TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"THE MASK OF RICHES."

EFFECTIVE ILLUSTRATION OF THE OLD ADAGE THAT "WEALTH DOES NOT SPELL HAPPINESS."

Type ..... Drama
Length ..... Five Reels
Star ..... Claire Anderson
Controllers ..... Western Import Co.

Sally, the heroine of this film, is a quiet and contented little cashier, until a legacy of a million dollars comes and upsets everything. Then she develops social aspirations, and is whirled into the vortex of society life. Not content with her own advancement, Sally also schemes to marry her sister Barbara to a titled but unscrupulous adventurer. But Barbara has her own ideas about her future, and arranges a runaway match with Billy, who incidentally succeeds in unmasking the unscrupulous adventurer, and Sally is glad to seek refuge in the manly arms of her neglected lover, Sam. The film is excellently conceived, the contrast between Sally's old happiness and her subsequent discontent being skilfully drawn. Sally is played with great success by Miss Claire Anderson. It is a part which runs through the whole gamut of emotions, but Miss Anderson holds her audience gripped from beginning to end. Mr. John Guilbert is excellent as the light-hearted but determined Billy, and the remaining parts are all well acted.

* * *

"RED BLOOD AND YELLOW"

BROTHER'S HEROIC SACRIFICE FOR HIS MOTHER'S SAKE.

Distributors ..... Suprakinema, Ltd.
Star ..... G. M. Anderson
Type ..... Drama
Length ..... Five Reels

This is an exciting story of the Wild West, embracing cattle raiding, vigilante committees, rough justice, and fine displays of horsemanship, set amidst the rugged mountains and wide prairies of Western America. The hero, Jack Enwright, is quietly looking after his mother when the story opens, whilst his twin brother Jim, who is chief of the cattle raiders, is an outlaw. Mrs. Enwright is slowly dying, and longing for Jim, her favourite. Jack decides to fetch Jim home, and sets out to do so. He meets Jim, who is an arrant coward, and changes clothes with him; is captured by the vigilantes, who mistake him for Jim, and is just about to be hanged when another party arrive who are able to identify Jack. He once more personates Jim in order to make happy the last moments of his mother, and finds happiness himself in the love of a good woman. Mr. G. M. Anderson, the original Broncho Billy, gives a fine impersonation in the dual character of Jim and Jack, and Miss Ivy Lewis is pretty and engaging as Ruth Dawson, the heroine.

[*See our Film Markings.*]

* * *

"THE COILS OF FATE."

FACTORY GIRL'S ADVENTURES IN THE GAY CITY.

Production ..... Bluebird
Type ..... Drama
Star ..... Dorothy Phillips
Length ..... Five Reels
Distributors ..... Anima

The pretty daughter of a poor family, witnessing daily the loveless tragedy of her mother's life, longs desperately to escape from her sordid surroundings. The girl's beauty attracts the factory's foreman, a good-hearted but blunt-speaking son of toil. His domineering personality causes the girl to say "Yes" to his proposal of marriage, but her wedding-day finds the bride far from home and surrounded by the false gaiety of the city. Many are the temptations that are overcome by the homesick girl, who longs for her old life, which, although sordid, was at least honest. On the verge of "going under," she is rescued by her devoted lover, who takes her home to a reformed family and to a life of love and happiness.

* * *

"LOVE'S BARGAIN."

NEW WAY OF SETTLING THE TROUBLES OF MARRIED LIFE.

Distributors ..... Granger's
Star ..... Ethel Clayton
Type ..... Drama
Length ..... Five Acts

Opportunity is taken in this picture to present Ethel Clayton in some very pretty and artistic settings. Aline and Phil Marsden are married, but Phil is of a philandering nature. Aline learns that Phil has been out dining with Berenice, a musical comedy star, and determines on an alteration. The couple agree to separate for a term of three months. Aline goes with her sister and her guardian to Palm Beach, but before the three months is up, Phil has tired of a bachelor's life, and also goes to Palm Beach, where he is followed by Berenice. Aline receives her husband as a perfect stranger, and Berenice plots to compromise Aline, but how the biter is bit, and a reconciliation brought about, is cleverly and naturally worked out. Lighting and photography are excellent.

* * *

"THE DREAM LADY."

GENEROUS GIRL REAPS REWARD FOR "SERVICES RENDERED."

Production ..... Bluebird
Type ..... Comedy-Drama
Star ..... Carmel Myers
Length ..... Five Reels
Distributors ..... Anima

"The Dream Lady" is a charming love-story. The star is dainty Carmel Myers, who makes the heroine a bewitching creation of romantic whims and natural, careless gaiety. With the money left her by a guardian uncle Rosmond Gilbert, a pretty orphan, rents a country house and decides to help people realise, as she herself is doing, their lifelong dreams. Her first visitor is Peggy, a mite of tender years, who is given a home by kindhearted Rosmond. The nearest neighbour is John Randle, a quiet but attractive bookworm. The young people become friendly, but Rosmond's head is turned by the false promises of a rascally promoter. The latter persuades Randle to invest a sum of money in a worthless scheme. Later the police inform Randle of the true character of Rosmond's admirer, but for the girl's sake he does not disclose the man's hiding-place. However, the knowledge that Rosmond may at any moment elope with the waster causes Randle to hasten that gentleman's departure with a mild display of violence. Rosmond, like a wise girl, realises the worth of Randle, and there is every promise of a happy future for the well-mated pair.

* * *

"THE DECIDING KISS."

YOUNG GIRL'S ROMANCE.

Production ..... Bluebird
Type ..... Drama
Star ..... Edith Roberts
Length ..... Five Reels
Release ..... March 22, 1920
Distributors ..... Progress

Clever Edith Roberts, straight from comedy, scores a complete success in "The Deciding Kiss," which is particularly attractive by reason of its original plot. In a remote little fishing village lives pretty Elinor Hamlin, the joy and pride of her aged grandparents. A good deal of real happiness is to be found in the little home, but there is also poverty, so when an offer comes from some wealthy city folk to adopt Elinor she bids the old people a tearful farewell. In her new home Elinor grows into a fascinating flapper and it is speedily seen that Peter Bolling who is engaged to Elinor's foster-mother Beulah, is greatly attracted by the orphan. Beulah decides to send Elinor to school but holiday-time finds the "cause of all the trouble" more charming than before. Elinor herself is very much in love with Peter, but on learning from Beulah of the forthcoming marriage she runs away to her grandparents. Peter is an early caller and, while playing the rôle of Paul Pry Elinor learns that Peter loves her merely as a child, his heart belonging to Beulah. Elinor has a bad "few hours" after this but she resigns herself to the inevitable and Christmas Day finds her again in the pleasant home of the couple who have adopted her.

* * *

"HEARTS OR DIAMONDS?"

HOW A GOOD WOMAN BECAME AN INNOCENT ACCOMPLICE IN HER FATHER'S NEFARIOUS DESIGNS.

Production ..... Super
Type ..... Drama
Star ..... William Russell
Length ..... Five Reels
Distributors ..... Astra

Larry Hanrahan, a celebrated connoisseur of diamonds, is struck by the beauty of a necklace which adorns the neck of a charming woman whom he notices at a restaurant. A street fracas gives him an opportunity of introducing himself to the girl and to her father, and his friendship for the girl ripens into love. The father, Col. Gascoyne, represents himself as the inventor of a wonderful formula which enables him to manufacture diamonds which escape detection even by an expert, and Larry buys several examples of his work. Shortly afterwards, however, Larry is robbed of his collection, and to his horror discovers that the thief is none other than his sweetheart's father. A series of exciting incidents then occur, and Gascoyne, mortally wounded, confesses that his formula is a myth, invented to cloak his real activities as a diamond thief. Larry is, however, satisfied that Adrienne is innocent of her father's character, and the way is paved for a happy ending. Mr. William Russell plays the part of Larry with his accustomed skill and thoroughness, whilst capital assistance is rendered by the remainder of the cast. The scenic effects are excellent throughout.

* * *

"A TRIP TO MARS."

SPECTACULAR JOURNEY THROUGH SPACE.

Production ..... Nordisk
Type ..... Drama
Stars ..... Lily Jacobson, G. S. Tolness
Length ..... Six Reels
Release ..... May 3, 1920

A film that will rank high for its beauty of spectacle as well as novelty of theme was shown in "Trip to Mars," by Messrs. Nordisk at the New Gallery on Wednesday. It is a record of a journey to the planet Mars by means of an airship, "Excelsior," invented by the astronomer, Professor Sinclair, whose son Eric makes the trip. It is one of perilous adventures, including an attempted mutiny on board, but Mars is eventually reached. The Martians welcome the explorers, and show them the wonders of their planet. They have reached a higher plane of mental and moral perfection than the inhabitants of earth, and Eric falls in love with the only daughter of the chief astronomer. The sudden hostility of the people, consequent on a misunderstanding, causes Eric to throw a hand grenade to frighten them. One of the Martians is apparently killed, and Eric and his companions are taken to the Hall of Judgment. The astronomer's daughter wins their release, and the recovery of the Martian, apparently only suffering from shock brings them back into favour again. Eric and the fair Martian fall in love, but Geoffrey Croft, Eric's friend, and engaged to his sister, yearns for earth. Finally, they get permission to return, and the astronomer's daughter accompanies her chosen mate as a messenger to earth. The voyage back is as adventurous as the outward one, but the ship lands safely, and Eric presents his bride to his father and sister. The charm of the production lies in the wonderful scenic effects, as well as the really artistic acting of Miss Lily Jacobson and Mr. G. S. Tolness. It is a film that will make a strong appeal, and should achieve a great success here.

[*See our Film Markings.*]

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"THE HOPE CHEST."

IN WHICH MATRIMONIAL HAPPINESS IS EVENTUALLY FOUND, BUT RIGHT AT THE BOTTOM.

Production ..... Paramount
Star ..... Dorothy Gish
Type ..... Comedy-Drama
Length ..... Four Parts
Release ..... Nov. 13, 1919
Distributors ..... Famous-Players-Lasky Film Service, Ltd.

Shown at the Super Cinema by the Famous-Players-Lasky Service, was a charming domestic film, entitled "The Hope Chest," based on the story by Mary Lee Luther, published serially in America last year. Sheila Moore returns to her ninth floor flat occupied by her and her father, a vaudeville actor, to find the latter sure depleted of everything save the hope chest of her mother. The only article of value now is a lace shawl destined for Sheila's bridal. With that gone, Sheila seeks employment as a clerk in the fashionable Bond Street chocolate shop. Here she meets Tom Ballantyne, the only son of the employer, and marries him, to the horror of his family. Tom is made to go to work by his indignant father, while Sheila's life is rendered unhappy in her new home. Owing to a misunderstanding, Stoughton Lounsbury, a friend of Tom's, believes her to be a ward of the Ballantynes, and in a fit of youthful ardour he clasps her in his arms, only to be discovered by Tom, who decides that his wife is false. Sheila lets her temper get the best of her, and a fierce right royal battle of tongues, leaves her. It is then Tom realises his love for her and his chase and final capture of his wife makes some of the best scenes in the film. Dorothy Gish's Sheila is full of youth, buoyancy and enthusiasm. She has strong support from Lew Moore as her father and Richard Barthelmess as the bridegroom Tom. The indoor settings are particularly good and correct as to detail.

* * *

"THE JUNGLE TRAIL."

EXPLORER'S EXCITING ADVENTURES.

Type ..... Drama
Star ..... William Farnum
Production ..... William Fox
Length ..... Five Reels

The beauty and mystery of the jungle, together with the powerful acting of William Farnum, held a trade show audience entranced till the last picture was thrown on the screen. The two objects of Robert Morgan's love are his white-haired mother and Mary Lamar, his sweetheart. Mrs. Lamar, a mercenary woman, favours Phil Garson as a son-in-law, and to get his rival out of the way the latter offers a fortune for the capture of a rare jungle tiger. A born sportsman, Robert is soon on his way to Africa, little dreaming that his personal guide has instructions to end his life. Morgan has many thrilling escapes from death, but he is eventually forced to lead the guide to believe that he has perished through drowning. After days of awful privation Morgan discovers the magnificent city of a lost tribe. He is cared for by Wanada, a temple virgin, who, together with her brother, escapes to America with the stranger. Morgan is much distressed on finding that his friend is dead and Mary engaged to Garson. However, with Wanada's aid, he becomes a mystic, and learns that Mary still loves him. The treacherous Garson has his capes with his life, and Robert finds happiness with Mary.

* * *

"BEYOND THE PALE."

OUTCAST GYPSY RESPONSIBLE FOR GERMAN PRISONER'S CAPTURE.

Production ..... Gau
Type .....
Star ..... M. René
Length ..... Six

From the French studios of Gaumont comes "Beyond the Pale," a story of the vineyards of Southern France. As might be expected, the scenery is very lovely, and the acting strong and realistic. It is the close of August, 1918, Pierre Larcher, a discharged "poilu," is making his way to the vineyards in company with Mr. Larcher and his two daughters and a little child. At Aigue-Mortes the party meet Sara, a gypsy who, because the villagers are unaware of her marriage to a gypsy now dead, place both her and her child beyond the pale of human friendship. Pierre sympathises with the lonely little waif, and sees that she is given employment in the vineyards. Among the harvesters are two escaped German prisoners, who, clever enough to realise that the disappearance of missing Sara will probably be attributed to the theft. Their plan is successful, the gypsy is placed in prison, and one of the Germans (who has the key in his possession), while hiding in a wine vat, is overcome by the fumes given off by some grapes close by, and is discovered. Pierre is released and eventually is successful in unmasking the identity of the real thief, and finally there is a happy

"THE ERA" FILM SUPPLEMENT.

"AN EYE FOR AN EYE."

A MOHAMMEDAN GIRL'S VENGEANCE.

Production .....Metro
Type .....Drama
Star .....Nazimova
Length .....Six Reels

"An Eye for an Eye" shows Nazimova as a Mohammedan maiden who retains the religion of her ancestors through many trials and tribulations. The tribe of "The Two Roses" fears no one more than the Christians, and during a halt in the desert they capture a French captain belonging to a party of naval volunteers. The prisoner is condemned to die, but escapes with the aid of the chief's daughter. The tribe decrees that the girl be left to perish under the blazing desert sun. She is found by two horsemen, and sold to the manager of a travelling circus. Some time later the French captain is witnessing a circus performance, when he recognises his lovely rescuer. Against the wishes of his wife, he adopts the waif and takes her home. The girl is sent to a convent, but when her benefactor's wife proves false she returns and clings to him all the love of her grateful heart. After days of happiness the girl is visited by one of her old tribe, and told that her father and sister are dead, killed by the captain and his men in return for various crimes committed by the wanderers. The orphan is called upon to extract payment from the captain, and knowing that his life's interest is centred on a young nephew the girl lures the boy away from his ship, finally causing him to become a deserter. Naturally, the elder man is deeply grieved, but there is a happy ending.

[See our Film Markings.]

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"THE REVELATION."

ADVENTURES OF A DAUGHTER OF FRANCE.

Type .....Drama
Star .....Nazimova
Length .....Five Reels

Nazimova, who appears in "The Revelation," is a sparkling little person whose portrayal of Joline, the adored of Paris, is a very clever one. The expressive face of the new star registers in quick succession smiles, hatred, and tears, and she will soon have a multitude of English admirers. Joline, a true daughter of Eve, takes pity on a penniless artist, and by becoming his model makes the young man's name and fortune. Away in a small village is a monastery, the monks of which pray ever to the Virgin Mary to let the roses bloom on a sacred bush. The artist is commissioned to reproduce the Madonna and the tree on canvas, and, disguised as a boy, Joline enters the monastery and, posing as the Virgin Mary, causes the monks to think that a miracle has happened. Roses appear on the bush, but Joline confesses the truth to the Friar. She finds that at heart she is a good woman, and refuses to return to Paris with her lover. The war gives her a long-looked-for opportunity, and on the battlefield of Flanders the lovers are finally re-united.

[See our Film Markings.]

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"HER BARRIER."

STORY OF HUN PERSECUTION.

Production .....Moss' Empires, Ltd.
Type .....Melodrama
Star .....Grace Cunard
Length .....Five Parts

The strong emotional drama was shown in "Her Barrier," by Messrs. Moss Empires, ... at the Shaftesbury Pavilion recently. Claudia Nardi, a beautiful Italian singer, greatly beloved of Paris for her singing to the soldiers, and her hand is eagerly fought for, but she refuses all. On the night of a reception given in honour of Monsignor Angelo Bordonne, of the Italian Commission, only recently transferred from the Embassy at Washington, Claudia sings, and recognises in Angelo her old lover. Another guest is Karl Wertz, the new secretary at the Austrian Embassy. Claudia recognises in him the Hun officer who made her buy Angelo's freedom from torture at the price of herself, and she seeks her escape to her home. Here Angelo follows to plead his love, and Claudia is forced to tell him her story. Finding him the barrier that stands between them in her unacknowledged love. Meanwhile, Vania Wertz, Karl's wife, is furiously jealous of him, and visits Claudia to wring the truth from her. During her visit, Karl's card is brought in, and Claudia conceals Vania in the room while Karl again presses his suit with her. Mad with jealousy, Vania shoots and kills herself. She is dealt leniently with by the Court, and eventually adopts Karl's baby, leaving Claudia free to marry Angelo.

R. A. ROWLAND
PRESENTS
NAZIMOVA
— IN —
"Toys of Fate."
TRADE SHOW:
London Pavilion,
TO-DAY, WEDNESDAY, JULY 9, at 2.30 p.m.

Bushman and Bayne
— IN —
"ROMEO AND JULIET."
TRADE SHOW:
London Pavilion,
THURSDAY, JULY 10, at 2.30 p.m.

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Grace Cunard plays with emotional power and strength, and Edward Cecil as the wronged lover and Herbert Prior as the Hun officer have strong parts and act them well. The photography is very good indeed, and the indoor settings excellent.

* * *

"HER MISTAKE."

COUNTRY GIRL'S MATRIMONIAL VENTURE WHICH WAS ALMOST A FAILURE.

Type .....Drama
Length .....Six Reels
Stars .....Evelyn Thaw and her son, Russell Thaw.
Controllers ..Film Booking Offices, Ltd.

Shown to the trade at the Marble Arch Pavilion on Wednesday, this film tells a fascinating story of life amid the wild scenery of the Adirondacks and the sequestered avenues of New York's great metropolis. When Ralph van Cort went shooting in the Adirondacks, his chief exploit was to win the heart of pretty Rose Hale, daughter of a lumber camp owner. Consequently, when Ralph's fiancée, Viola, discarded him in favour of his wealthier uncle, Ralph betook himself to the Adirondacks once more and married Rose. Their married life is spoilt, however, by the intrusion of Viola, but, thanks to Rose's self-sacrifice, the film ends on a dominant note of happiness for all concerned. Miss Evelyn Thaw acts admirably as Rose Hale, a part which runs through the whole gamut of emotions, and her son, Russell, makes a sweet and unaffected boy. Mr. Eugene Strong is a virile and strong figure as Ralph van Cort, and the remaining parts are capitally played.

* * *

"THE BRIDAL CHAIR."

FINE ALL-BRITISH PRODUCTION.

Production .....Samuelson
Stars ..Mr. C. M. Hallard, Miss Daisy Burrell, and Miss Miriam J. Sabbage
Type .....Drama
Length .....Six Reels
Distributors .....Film Booking Offices

This all-British production from Samuelsons was enthusiastically received by the large audience assembled at the Alhambra. Special interest attached to this film, as Miss Miriam Sabbage, the winner of the £1,000 "Daily Mirror" Beauty prize, is featured. She enacts the character of Sylvaine Sheridan, the beautiful heroine who is engaged to Lord Louis. Just before the wedding an accident renders her a cripple for life. Lord Louis vows to remain single whilst she lives, in token of which he leaves the bridal chair, on which his ancestors had seated their wives for the past 130 years, in Sylvaine's chamber. Lord Louis remains true to his vow for twenty years, when the death of Sylvaine releases him, and he marries Jill Hargreaves, as his match-making Sarah had planned. Mr. Roland Pertwee is responsible for the story, the theme of which is cleverly worked out, with just the right touches of humour. Mr. C. M. Hallard gives a fine and natural portrayal as Lord Louis; Miss Miriam Sabbage is very beautiful, and was successful in this, her first appearance; Miss Mary Rorke as Mrs. Sheridan gave a refreshing performance; and Miss Daisy Burrell made a captivating Jill Hargreaves. The typical English scenery, beautifully photographed, the well-managed scenes depicting a hunt in full swing amongst many others, and the artistic lighting effects introduced, all combine to assure this picture of a successful career.

* * *

"THE BELLE OF NEW YORK."

SALVATION ARMY LASSIE LIVES UP TO HER CREED.

Production ..... Select
Type ..... Drama
Star ..... Marion Davies
Length ..... Five Reels
Distributors ..... Walturdaw

The screen version of the popular musical comedy was presented recently by Walturdaw. The production is in every way a credit to the famous renting house, being well acted, brilliantly unfolded, and possessing a winsome "Belle" in the person of clever Marion Davies. Old Amos Grey is happy in the love of his devoted daughter, Violet. In order to provide for the training of the girl's wonderful voice Amos takes a recently completed invention to John Branson, his employer. Branson quickly sees that Amos' invention is worth a fortune, and the wily man of business takes complete control of the find, Amos dying of heart failure when he realises how he has been robbed. Violet is able to earn a profitable wage by singing at a smart restaurant, and here she meets, under an assumed name, John Branson, jun. The two fall in love, but on discovering the boy's real name Violet disappears and joins the Salvation Army. Here she finds the solace her broken heart craves for, and one night Fate guides her to an underworld bar, where she discovers John a drunken wreck. Carefully the boy is nursed back to health, and eventually Violet accompanies him to his father's house. Branson is ashamed to face the girl, but Violet tenderly forgives him, and there is a happy re-union.

[See our Film Markings.]

* * *

"MI'S AMBITION."

SLUM GIRL'S MARRIAGE TO MILLIONAIRE.

Production ..... Vitagraph
Type ..... Drama
Star ..... Corinne Griffith
Length ..... Five Reels

The title-role of "Miss Ambition" is played by lovely Corinne Griffith, who gets all that is possible out of a difficult part. Marta and Barry Boyle are lovers, who live in a slum district, both determined to better their position. Marta is the first to strike out for herself, and she becomes secretary to Edith Webster, a society beauty of a philanthropic turn of mind. The new life is a constant source of wonder to the girl, who refuses to marry Larry, now a rising contractor. Newland Wells, a sculptor, sees in Marta the one model for his statue, Ambition, and she sits for him. A patron of Wells is Dudley Kelland, old and wealthy. He falls in love with Marta, who marries him solely on account of his wealth. Shortly after the wedding Kelland sends invitations to his friends for a big reception. Everyone refuses, and Kelland drinks himself into a brutal rage, and is killed by the statue of "Ambition" falling on him. Marta, left a wealthy widow, is eventually the means of making Larry famous by loaning him money secretly. Discovery of the truth sends Larry direct to his old love, who promises never to leave him again.

[See our Film Markings.]

* * *

"THE KINSMAN."

CLERK HAS GOOD TIME AT EXPENSE OF HIS DOUBLE.

Production..Hepworth (Edwards Series)
Type .....Drama
Stars ....Henry Edwards and Chrissie White
Length .....Five Reels

English in sentiment and scenery, "The Kinsman" will make a great appeal to every class of audience. Henry Edwards in a dual role, and Chrissie White act cleverly throughout. There are some very picturesque seascapes, and the photography is first-class. Bert Gammage, an incompetent clerk, imagines he is doing his employer a favour by working at all. While on a holiday by the sea Bert meets a stranger whose face and figure are the exact duplicate of his own. The "double" turns out to be Roger Blois, a distant cousin, heir to Greymarsh, a magnificent estate. The next day Bert finds Roger's clothes on a rock, and no sign being found of their owner, he concludes that the sea must have claimed another victim. So Bert succumbs to temptation, and goes to Greymarsh as the missing heir. Pamela Blois, daughter of the present owners, is amazed and disgusted at the new heir's lack of breeding. Bert is happily unconscious of his faults and has a good time, not knowing that Roger has been rescued from death and is in danger of being sent to an asylum on account of his seemingly extraordinary declarations. Eventually, however, the real heir arrives at Greymarsh, and in the guise of a chauffeur wins Pamela's heart. Bert escapes punishment, and following the example of his kinsman, marries the girl he loves.

* * *

"THE WILD CAT OF PARIS."

APACHES LAY DOWN THEIR LIVES FOR FRANCE.

Type .....Drama
Star .....Priscilla Dean
Length .....Five Reels
Distributors .....Ruffell's

Priscilla Dean in the title-role gives an amazing performance of agility and daring. The picture has as a background the Apache quarter of Paris, and lacks nothing in the way of excitement. The accepted leader of the Apache, Collete, by reason of her fierce nature, is known as the "Wild Cat." With her lover the Toad, Collete is engaged in robbing the house of Jean Roler, an artist. When the owner appears on the scene the Toad escapes, but Collete is kept a prisoner by Roler, who forces her to pose for his picture. Thinking their leader has proved false, the gang send the Toad to end her life, but the Wild Cat uses her claws, and returns to tell the truth to the Apache. August, 1914, finds the city short of police, and the gang becomes a public nuisance. Jean enlists and stirs Collete with his love of France. By a patriotic speech she induces the Apache to join the army, and the Wild Cat becomes a nurse. She is awarded a medal for bravery, and when the dark days are over is won by Jean

[See our Film Markings.]

* * *

"CODE OF THE YUKON."

NATURE INSTRUMENTAL IN DEALING OUT PUNISHMENT.

Production .....Select
Type .....Drama
Star .....Mitchell Lewis
Length .....Five Reels
Distributors .....Gaumont's

A fresh, gripping story of the great North-West, "Code of the Yukon" is set among beautiful scenery, and shows man at his best—and vilest. Mitchell Lewis's character study of a French-Canadian is a gem, and is well up to anything this fine actor has yet given us. On the outskirts of civilisation lives Jean Dubois, who works daily at his gold claim. Faro Telford, a scamp, is cared for by Jean when ill, and in return he informs Dan Cregan, a rascally gold seeker, of the fortune in the hills. Soon Jean's solitude is invaded by a mixed crowd, and in no time a great camp springs up. Among the prospectors is Crawford and his pretty daughter Lola. Crawford is pursued by ill luck, and before dying he witnesses the marriage of Lola and Jean. A happy time follows, but Telford has long admired Lola, and by the aid of a dance-hall girl he makes the young wife discontented with her lot. Lola is persuaded to believe that her husband is unfaithful, and runs away with Telford. Soon after the couple start, however, the man is arrested for a former crime. At the same time Jean is being unjustly robbed of his claim, and is about to leave the camp, when he discovers that Cregan is the man responsible for his little sister's death. A terrible fight ensues, but Cregan is killed by the forces of nature, and Lola is welcomed back to a happy home.

* * *

"SHOOTING MAD."

A TYPICAL WILD WEST STORY WITH A CHARMING HEROINE.

Distributors ..... Suprakinema Ltd.
Star ..... G. M. Anderson
Type ..... Comedy-Drama
Length ..... Two Reels

The scene of the story is a rough camp in the Far West, a country which always furnishes a picturesque setting. New arrivals include an old man and his pretty daughter, Mary, who attracts the attention of John Cowans, the proprietor of the local saloon and dancing hall. He finds father and daughter accommodation in the residence of Bill Crawford, who happens to be away on an expedition, and with a sinister design advances the old man a loan, hoping in due time to secure Mary as a special attraction for his rowdy saloon. His next move is to get one of the roughs of the place to shoot the old man, and then press the friendless girl for repayment of the money which had been advanced her father. Fortunately for her, the real tenant returns, and falling in love with Mary, is quite content to act as her "handy man." Though Bill is, at the instigation of Cowans, charged with the murder of the girl's father, he is eventually able to prove his innocence, and becomes Sheriff of the little township, his happiness being completed by his marriage with Mary. The two leading characters were well played by Mr. G. M. Anderson and Miss Ivy Lewis.

[See our Film Markings.]

* * *

"THE CRIMSON GARDENIA."

A ROMANCE OF THE MARDI GRAS.

Production ..... Goldwyn
Type ..... Drama
Length ..... About 5,000 feet

At the London Opera House, on Friday, a trade show of this thrilling film adaptation of Rex Beach's exciting novel was given. There are fine scenes and splendid acting in this photo-melodrama, which largely concerns the hairbreadth escapes of Roland Van Dam, a wealthy young Yankee in search of adventure in Paris. Before the end of the piece we feel sure that he has had a surfeit, for happening to don the same disguise as Emil le Duc, who is a fugitive from a band of desperadoes headed by Emil's uncle, Afred le Duc, he nearly meets the fate reserved for the nephew. As a compensation, however, he wins the love of the fair cousin, Madelon Derette, and the offenders being brought to book, all ends happily. The pictures are very fine, and the carnival scenes, Emil's escape, and his ultimate death at the hands of "the Wolf" are excellent examples of the photographic art.

[See our Film Markings.]

Open-air Cinema Shows.

At the Open Spaces Committee of the Portsmouth Town Council an application was submitted from the St. Martin's Film Co., asking for permission to hold an open-air cinematograph entertainment on Southsea Common. The company intimated that it would require space for 1,500 chairs, and would pay the Corporation rent for the chairs, and also a penny per person paying for admission, and be responsible for keeping order.

The Committee agreed to leave the chairman and the vice-chairman to deal with the application.

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"The Amazing Wife"
featuring
MARY MACLAREN,
At West End Cinema, Wednesday, July 16, at 11 a.m.

"THE ERA" FILM SUPPLEMENT.

ROUND ABOUT FILMLAND.

Alice Brady in Strong Select Picture — The next Frank Keenan Big Production—Book Subjects in Demand.

The Serial Secret.

The name of the renter who will handle Colonel Selig's marvellous big-game serial is to be disclosed almost immediately. The title is "The Lost City," and the animals comprising the colonel's famous menagerie have been, so to speak, let loose in their native wilds in various parts of the world for the making of this picture. The effects and thrills obtained are remarkably realistic and most sensational, and there will assuredly be great competition for "first runs."

Not Envious.

Gregory Scott, who is playing lead for Broadwest Films, tells a good story of an experience he had whilst playing in a river rescue scene. It was bitterly cold weather at the time of "taking," and Greg., who was the hero of the piece, had to dive in fully dressed and rescue a drowning man. After the scene was completed, he made his way to an hotel near by to get a hot bath. Propping up the approach to the bridge stood a tramp who had watched with much interest the scene in production. As Greg. approached, the mile-stone inspector looked at the bedraggled and shivering actor, and with a withering glance greeted Greg. with the following: "Gaw blimey guv'ner, can't yer foind a better job than that!"

"The Romance of Lady Hamilton."

Mr. H. Humberston Wright, who plays the important part of Sir William Hamilton in the famous picture production of "The Romance of Lady Hamilton," which Phillips are trade showing on Thursday at the London Opera House, was for eight years a member of Mr. Fred Terry's companies, appearing in "Sword and Song," "The Scarlet Pimpernel," "Henry of Navarre," "Popinjay," and "Sweet Nell of Old Drury," in the last mentioned of which he played Mr. Terry's part of King Charles for a year. As both the costumes and "manner" of these plays are similar to those required in "Lady Hamilton" Mr. Wright may be said to have come to the latter already trained for his part.

During his screen career, which began when "fifty foot lengths" were the usual thing, Mr. Wright has appeared in productions for London Films, Gaumont, Tiger, B. & C., Barker, Stoll, Clarendon, and Cricks and Martin among other British concerns.

"In the Hollow of Her Hand."

Next week we are promised an engrossing film story by George Barr McCutcheon, author of "Brewster's Millions." It is called "In the Hollow of her Hand," and it features Alice Brady. It is a Select picture, handled by Gaumont Film Hire Service. A man is murdered in a house by a young woman who is taken there on the pretence of marriage. After the murder the woman escapes, but falls in with the man's wife, who partly hears her story, hides her from the police, and then uses her as a pawn in a plan of revenge against her late husband's family, who have insulted her in various ways ever since the day she married their son. Her plan is to marry the murderess to the murdered man's brother, thus bringing disgrace upon the family, but the evil scheme is frustrated. We are told that this is a picture where the story really matters, and that it is the best thing that Alice Brady has ever done for Select Pictures.

Pathé.

"The Silver Girl" is the title of Frank Keenan's next big production, which will be shown in London to the trade on Aug. 6 in Pathé's Roof Garden Theatre. This photo-drama is from the play of that name by Edward H. Peplo, the scenario by Jack Cunningham. Frank Keenan, who directed the production and who portrays the principal rôle, is supported by Catherine Adams, George Hernandez, Donald McDonald, Irene Rich, Herschell Mayall, and Cliff Alexander.

Granger.

As the day of release draws near of the Granger Big Four British drama, as "The Irresistible Flapper" has been called, it is seen how great a hold it has upon the public. To have Violet Hopson, Ivy Close, Basil Gill and Gerald Ames all in one play is something of a record. The play has been booked up solidly, and is assured of a lengthy run of popularity.

The Neal Burns comedies that Granger's are handling are still going strong. The humour of "Wedding Bells and Lunatics" has its own peculiar appeal, whilst "Too Much Elephant" is, we hear, never on the shelves of the Granger despatch rooms.

Public want Book Subjects.

There is no gainsaying the fact, says A. G. Granger, that the public want book subjects on the screen. "The experience of our two recent releases, 'A Turf Conspiracy' and 'The Woman Wins,' indicates that the public will flock to the theatre, which shows in dramatic movement the books they have thoroughly enjoyed reading at home. There is also a reverse effect, which is well worth noting, and one that adds greatly to the exhibitor's profit. Even if the public have not previously read the book, they like to see a book subject in order that they can go home and read about the pleasures of the screen. "Quinneys" has proved to be the biggest of record amongst Granger book subjects.

COMING TRADE SHOWS.

LONDON.

Words and Music by —— (Fox), Super. 11, July 9.
The Spender (W. and F.), Shaftesbury Pavilion, 11.30, July 9.
A Midnight Romance (Jury), New Gallery Kinema, 11, July 9.
She Hired a Husband (Ideal), West End Kinema, 10.30, July 9.
Toys of Fate (Nazimova), London Pavilion, 2.30, July 9.
One Dollar Bid (Ward), West End Kinema, 11.30, July 10.
The Red Glove (Trans-Atlantic), Super Kinema, 11, July 10.
Wild Cat of Paris (Ruffell's), P.H., Market-st., 11, July 15.

SHEFFIELD.

Little Bit of Fluff (Ruffell's), Union-street P.P., 11, July 9.
Modern Husbands (New Century), Own Theatre, 2.30, July 9.
The Secret X. (Fox), Tivoli, 11, July 9.
The Red Glove (Trans-Atlantic), T.R., Attercliffe, 11, July 11.
Trip to Mars (Nordisk), Tivoli, 11, July 11.
The Home-Breaker (Famous Lasky), 126, Norfolk-street, 11, July 11.
The Whirl of Life (Ideal), Electra Palace, 10.30, July 11.
Code o fthe Yukon (Gaumont), Electra Palace, 11, July 15.

A TENSE SCENE FROM "A MARRIAGE FOR CONVENIENCE."

Romance of Lady Hamilton (Phillips), London O.H., 11.30, July 10.
The Forbidden City (Gaumont), New Gallery Kinema, 11.15, July 10.
Romeo and Juliet (Rowland), London Pavilion, 2.30, July 10.
The Lamb (West Imp.), Shaftesbury, 11, July 11.
The Lamb (West Imp.), Own Theatre, 2.30, July 11.
The Enchanted Barn (Vitagraph), West End Kinema, 11, July 11.
The Case for the Defence (L.I.F.T.), London Pavilion, 3, July 11.

BIRMINGHAM.

The Siren's Song (Fox), Picture House, 11, July 9.
Changing Woman (Ruffell's), De Luxe P.H., 11, July 9.
Station Content (West Imp.), Scala, 11 July 9.
Code of the Yukon (Gaumont), Own Theatre, 11.3, July 9.
The Red Glove (Trans-Atlantic), Theatre de Luxe, 11, July 10.
The Dream Lady (Britannic), Scala, 11, July 10.
Marvels of the Universe (Granger's), Picture House, 11, July 10.
The Home-Breaker (Famous Lasky), Scala, 11, July 11.
One Week of Life (Stoll), Picture House, 11, July 11.
Testing of Mildred Vane (Metro), Scala, 2.30, July 13.
The Whirl of Life (Ideal), Scala, 7, July 13.

GLASGOW.

Eyes of Julia Deep (Square), Salon, 11, July 9.
Hearts Asleep (Jury's), Own Theatre, 2, July 9.
The Beloved Impostor (Ruffell's), Salon, 11, July 10.
The Secret Code (West Imp.), 182, Trongate-street, 2.30, July 11.
The Forbidden City (Gaumont), Own Theatre, 11 and 2.30, July 9, 10, 11.
Early to Bed (Phillips), Picture Salon, 11, July 14.
The Mortgaged Wife (Ruffell's), Picture Salon, 11, July 15.

LIVERPOOL.

Dawn of Understanding (Ruffell's), Scala, 11, July 9.
Mask of Riches (West. Imp.), City P.H., 11, July 9.
Heart of an Actress (Phillips), Cinema Exchange, 11, July 9.
His Bonded Wife (Dispatch), Cinema Exchange, 2.30, July 10.
Fires of Youth (Imperial), Cinema Exchange, 11, July 10.
The Home-Breaker (Famous Lasky), Scala, 11, July 10.
The Red Glove (Trans-Atlantic), P.O.W. P.H., 11, July 10.
Hearts or Diamonds (Vivid), Lime-street P.H., 11, July 11.
Innocent Eyes (Ruffell's), City P.H., 11, July 15.

MANCHESTER.

The Jungle Trail (Fox), Oxford P.H., 11, July 9.
Everybody's Girl (Ruffell's), Market-street P.H., 11, July 9.
His Bonded Wife (Dispatch), Cinema Exchange, 2.30, July 9.
Code of the Yukon (Gaumont), Own Theatre, 11 and 2.30, July 9.
Open Market (Palatine), Own Theatre, 11, July 9.
Golden Walls (Walker's), Deansgate P.H., 11, July 9.
Her Mistake (F.B.O.), Market-street P.H., 11, July 10.
Words and Music by —— (Fox), Own Theatre, 11 and 3, July 10.
Mask of Riches (West. Imp.), Own Theatre, 2.30, July 10.
Her Barrier (Moss), Deansgate P.H., 11, July 10.
Belle of New York (Walturdaw), Grosvenor P.H., 11, July 11.
Fires of Youth (Imperial), Own Theatre, 11 and 2.30, July 11.
His Bonded Wife (Dispatch), Own Theatre, 3, July 11.
Mary Regan (Weisker), Market-street P.H., 11, July 11.
The Stronger Vow (Stoll), Deansgate P.H., 10.30, July 11.
The Stronger Vow and Sis. Hopkins (Stoll), Own Theatre, 2.30, July 11.
The Case for the Defence (L.I.F.T.), Deansgate P.H., 3, July 15.
The Forbidden City (Gaumont), Grosvenor P.H., 11, July 15.
The Forbidden City (Gaumont), Own Theatre, 2.30, July 15.
Station Content (West Imp.), St. Mary's-st., 11 and 2.30, July 15.
Love's Bargain (Granger's), Tivoli, 11, July 15.
Everybody's Girl (Ruffell's), P. P., Union-st., 11, July 15.

Signing of Peace.

In the issue of Pathé's Gazette released on July 3 are to be seen some of the most interesting pictures ever visualised in this famous motion picture news journal. These are the pictures showing the actual signing of peace in the Hall of Mirrors at Versailles. Pathé Frères undoubtedly scored a triumph in securing these pictures. They are remarkable, and, we understand, differ from others in that they show the Peace Treaty itself and the German signatories.

BRITISH FILMS BY BRITISH AUTHORS.

SOME NEW "SAMUELSON" PRODUCTIONS.

Readers would probably have noticed an announcement in the last issue to the effect that the General Film Renting Co were shortly going to launch three "Samuelon" films of great interest. They are "Mrs. Thompson," adapted from the book by W. B. Maxwell; "Linked by Fate," from the popular novel by Charles Garvice, and "The Edge o' Beyond," a screen version of Gertrude Page's romantic story, of which more than a million copies have been sold.

The artists featured in "Mrs. Thompson" are Isobel Elsom, Minna Grey, and C. H. Hallard; in "Linked by Fate" Isobel Elsom and Malcolm Cherry; and in "The Edge o' Beyond," Owen Nares, Ruby Miller and C. H. Hallard. The three productions are made by the Samuelson Company, under the direct supervision of Mr. G. B. Samuelson himself, and are three of the finest British film dramas that have ever been produced.

The "Samuelson" films are described as being British and best, and if one regards the galaxy of talent here announced, one is forced to admit that one is face to face with something exceptional in the way of film production. It has been said that in Britain we have not the great writers, nor the great film artists, nor the great producers necessary for the creation of British films of a quality equal to anything produced in America. But when one learns that three films are to be shortly shown, produced by the most widely-known British producer, from stories by three of the most popular and widely-read British authors, and played by a company which includes favourite West-End artists, who can say that British film production is not forging ahead?

"The play's the thing" on the stage, and the story is all-important in the film. "Mrs. Thompson," by W. B. Maxwell, is a story unique in construction, developed in a most ingenious way right up to the last scene. Those who have already seen Isobel Elsom on the stage and on the screen will be eager to see how she plays the part of that charming and shrewd character Mrs. Thompson.

"Linked by Fate" and "The Edge o' Beyond" are of equal merit and are attractions second to none. If British production is worthy of encouragement, merely on artistic grounds, these three "Samuelson" films deserve the widest publicity. They are genuine and unequalled super-attractions.

But it is no use making any fine British productions such as these three unless the means are at hand to exploit them everywhere, not merely in the United Kingdom but in any part of the world where there are cinemas; and since the General Film Renting Co. h[as] secured the whole world rights for these "Samuelson" productions, one may [be] sure that with the firm's numerous branches, foreign offices and [agencies] which extend from New York to India on the other hand these will eventually shown everywhere.

There are three things which [the] cinema audience in any part of the world and these are strong story, fine acting and beautiful scenes. These three qualities of the "Samuelson" productions in question.

In "Mrs. Thompson" are some scenes in the inside of a huge emporium which we hear are wonderful for the careful attention given to detail and lighting. They are cleverly arranged so as to produce an effect and impression on the mind, and yet not obscure the action of the story or "drown" the central characters. Again, in "Linked by Fate" there are some semi-tropical scenes for which Mr. Samuelson took his company direct to the Scilly Isles. And in "The Edge o' Beyond" there is a scene with a camel in the sand which gives an effect of "atmosphere" to the story which [can] only be described as marvellous.

"THE LAST REBEL."

STORY OF THE AMERICAN CIVIL WAR.

Production ..... Western Import
Type ..... Drama
Stars ..... Belle Bennett, Joe King
Length ..... Five Reels
Release ..... Feb. 2, 192[0]

"The Last Rebel," based on a story by Liebe's "Iron and Lavender," is a story of two generations, and entails the two chief players acting a dual rôle. It is the time of the Civil War in America, and in the Southern State of Carolina, Cora Batt[le]ford is engaged to Harry Apperson. When he joins the Northern Army, she breaks her engagement, subsequently marrying his cousin Jack, after he has been wounded by Apperson in a duel. Apperson goes North, and in time marries, and lives to see his grandson, known as "Lucky," reach manhood. Meanwhile, reverses have fallen on the Battesfords, and Floribel is the only living descendant. By means of a trick, Stephen Gale, the landlord, brings the Battesford estate into the market, and at the auction buys it in, in order to win Floribel. Jim Apperson, bent on a visit to his grandfather's old home, sees the girl and falls in love with her, but her pride refuses to let him help her. In the city where she goes to find a living, Floribel meets only with rebuffs, but Jim follows her, brings her back the title deeds of her home, and gets her to overlook the accident of his being an Apperson. He saves her life at the risk of his own, and the girl is the last rebel. The part of the girl, first as Cora, and then the grand-daughter, is a difficult one, is very cleverly enacted by Miss Bennett. The acting, too, of Mr. Joe King also in his dual rôle, was excellent, and the production should appeal widely. The little touches of human interest and real life add to its variety.

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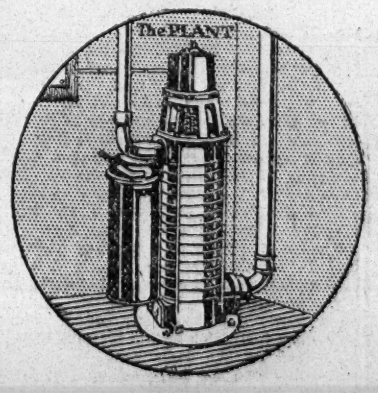

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"A FALLEN IDOL."

INCESS MARRIES THE MAN SHE LOVES, DESPITE FAMILY OPPOSITION.

Production ..... William Fox
Type ..... Drama
Star ..... Evelyn Nesbit
Length ..... Five Reels

With a background of picturesque scenery, "A Fallen Idol" proved to be a most original film. The plot centres round a lovely Hawaiian Princess who, while on a visit to California, wins the heart of a white man. His family offering strong opposition, the Princess endeavours to end her life, but is rescued by her lover. Immediately afterwards he is called away, and on her recovery the Princess is persuaded that he is faithless, and accompanied a rival suitor to her native island. During the journey the man forces his objectionable attentions upon the girl, but once among her own people she is able to banish him from her life. The lover follows her, and after exciting events, during which he is falsely accused of smuggling, there is a prospect of happiness for the young couple.

* * *

"STATION CONTENT."

HAPPY WIFE SAVES A TRAIN FROM DESTRUCTION AND FINDS HER OWN FUTURE PEACE.

Production .. Western Import Co. Ltd.
Type ..... Drama
Star ..... Gloria Swainson, Lee Hill
Length ..... Five Reels
Release ..... January 26, 1920

A thoroughly convincing drama is shown in "Station Content," screened by the Western Import Co. at the Shaftesbury Theatre on Friday. Jim Manning, and his wife, Kitty, are like exiles at the little railway station of Cybar, where Jim is the telegraph operator. Kitty feels the loneliness keenly, and Jim teaches her the telegraph instrument to interest her. The arrival of their baby makes a breach between husband and wife, and the offer of a position in a theatrical manager causes Kitty to go away. Jim concentrates on his work and rises to a high position, and in the city Kitty makes a success, and is greatly admired by Mr. Morton, the President of the railroad which employs Manning. He makes an offer to provide for Kitty, and she promises her answer after her return. On her journey back she is delayed at another small station, which is under the charge of Cybar and Jim, for whom she has sent. Learning that the line is blocked by operators, she stays on with the latter's wife while the husband goes to the assistance of an illness. She is wired to that she can express as a bridge is down. Learning that the train is already on the way, she braves a terrific storm and succeeds in time. On the train are Kitty and his chief, Mr. Morton. An interview takes place between husband and Mr. Morton, recognising for Jim, keeps silent and drinks to their future happiness. Miss Gloria Swanson acts naturally as Kitty, and is well matched with Lee Hill as the husband. The photography is particularly good.

* * *

"HIS BONDED WIFE."

WIFE'S MONEY NEARLY CAUSES ESTRANGEMENT FROM HER HUSBAND.

Production ..... Metro
Star ..... Emmy Wehlen
Type ..... Drama
Length ..... Five Acts
Distributors ..... W. & F. Film Service, Ltd.

"His Bonded Wife," in which Miss Emmy Wehlen plays with a well-balanced discernment the part of Doris Blaine, was very favourably received by the audience present at the trade show. Digby Blaine is a very rich man, and Doris is his loved and only child. Disgusted with the suitors who are after her wealth, she loves and marries Phil Hazard a poor but clever architect, who is at first ignorant of the fact that she is the daughter of the wealthy Digby Blaine. Blaine pretends to be furious at the marriage, but secretly gives Doris bonds to the value of £20,000 as a wedding present, and the harmony of her married life is interrupted when her husband objects to her spending this money on the home. Some clever and humorous scenes ensue before the conclusion of the picture, which finds Phil on the high road to success and happy with the assurance of his wife's love.

* * *

"THE BELOVED IMPOSTOR."

GIRL DECEIVES WOMAN-HATER AND WINS HIS LOVE.

Production ..... Vitagraph
Type ..... Comedy-Drama
Star ..... Gladys Leslie
Length ..... Five Reels

A delightfully original story, with good acting, fine photography, and general excellence of detail, will ensure for this attractive photo-play the success it deserves. Gladys Leslie is excellent as Betty, one of the season's most charming débutantes. Learning that Dick Mentor, a woman-hater, is to join the large house party, Betty wagers a kiss against a thoroughbred hunter that she can win the newcomer's heart. Hugh, a would-be suitor, accepts the bet, and has the surprise of his life when, on the night of Dick's arrival, Betty descends via the bannisters attired as a twelve-year-old child. Dick is greatly attracted by the pretty little girl, and, disliking women on account of an unfaithful wife, he treasures the friendship of the child. Eventually Betty realises that she loves the man she is deceiving, and on a party night resumes the dress of her eighteen years. The arrival of the horse with a label attached tells Dick the truth, and, snatching Betty up, he rides away to his country home. Here the débutante has a bad half-hour, but finally she convinces Dick that her love is true, and the ending is a happy one.

[*See our Film Markings.*]

* * *

"OUT OF THE FOG."

FANATIC'S HEARTLESS TREATMENT OF NIECE.

Production ..... Metro
Type ..... Drama
Star ..... Nazimova
Length ..... Seven Reels

There is ample proof of Nazimova's versatility in this absorbing production, in which she is seen as a delightful child of the sea, a rôle far removed from those of her two former films. With a breaking heart Faith Coffin learns that her young lover has perished in a terrible storm at sea. Job Coffin, the girl's brother, is a religious fanatic, and the news that soon there will be another mouth to feed causes him to accept the position of lighthouse-keeper on Ception Shoals, a particularly quiet locality. Soon after Faith's child is born the mother finds it impossible to stand her brother's taunts, and drowns herself. Job brings little Eve up as his own child, and in complete ignorance of the doings of the outside world. Then into the lonely girl's life Fate brings Dick Burgen, who during a fog is stranded near the lighthouse. Job views with disfavour the growing friendship between Eve and the stranger, but before departing Dick declares his love and promises to return. Job collects the letters, so Eve fears that her sweetheart has forgotten his promise. Late one night Job sees Dick's boat out at sea, but when Eve insists that she hears a siren he is told that love has driven her mad. It is an easy matter to lock the demented girl in the lamp-room, and when Dick arrives he learns the false news of Eve's death. Job dies suddenly, and eventually the way is clear for the young couple's happiness.

* * *

"THE GREAT LOVE."

AMERICAN EXPOSES GERMAN SPY AND WINS AN AUSTRALIAN BRIDE.

Production ..... D. W. Griffith
Type ..... Drama
Stars ..... B. Harron, L. Gish, and H. B. Walthall
Length ..... Seven Reels
Distributors ..... Astra

Many distinguished people witnessed D. W. Griffith's latest triumph when Astra screened "The Great Love" at the Alhambra last Friday. The production is a record of the great war, containing battle and air-raid scenes terrible in their realism. Robby Hatton plays the rôle of a young Tommy with a freshness and charm which is delightful; Henry Walthall makes a most convincing villain; and in Lilian Gish we have a heroine beautiful and talented. Queen Alexandra, Princess Monaco, Countess of Drogheda, and Lady Diana Duff Cooper are but a few of the notable people seen in this beautifully photographed screen play. Like many of his countrymen, Jim Young, a patriotic American, joins the Canadian Forces and comes to England for training purposes. Near the camp resides the Rev. Broadplains with his pretty daughter Susie. Jim and Sue fall in love, but the girl is left mopey by a distant relation, and father wishes her to marry Count Givani, an Austrian masquerading as an Italian. Jim has his bride also, and the couple drift apart, Sue eventually marrying Givani. After the ceremony the Count is forced to leave his bride, and when he returns Sue refuses to live with him having heard of his deception of an innocent girl. Givani is prevailed upon by a woman spy to guide a fleet of Zeppelins to the Arsenal by means of a lighted car. Jim is successful in defeating the Hunnish plan, and when the spies have met their deserved fate he gains his happiness with repentant Sue.

[*See our Film Markings.*]

* * *

"MARRIAGE FOR CONVENIENCE."

GIRL'S SACRIFICE FOR HER SISTER.

Distributors ..General Film Renting Co.
Star ..... Catherine Calvert
Type ..... Drama
Length ..... Five Acts

A representative trade audience gave this picture a cordial reception at the London Pavilion on Friday afternoon. The story deals in dramatic fashion with family honour. The two sisters Barbara and Natalie Rand are of a poor but proud family. Barbara, to escape from the unwelcome attentions of a rich man, jumps from the hotel window and is blinded. The treatment and operation necessary to restore her sight can only be obtained by a large outlay of money, to obtain which Natalie enters into a loveless marriage with Condi, a millionaire. Barbara's sight is restored as the result of her sister's sacifice, and then she discovers that the man her sister had married is the one whose attentions had caused her to jump from the window. The happy conclusion is reached after many tense and dramatic situations. Catherine Calvert gives an impressive portraiture as Natalie, and the picture is well arranged.

* * *

"BEAUTY TO LET."

IMPECUNIOUS COUPLE'S UNIQUE METHOD OF MAKING MONEY.

Distributors ..... Astra Film Co.
Star ..... Marguerita Fisher
Type ..... Comedy Drama
Length ..... Five Reels

The heroine of this picture is Margery Smith, who goes to an impecunious lawyer named Franklyn for advice. She is nearly penniless, but being a very beautiful girl Franklyn proposes to run her in the "Beauty to Let Corporation," and hire her out to attend parties, dinners, &c. As he feared she had little brains, one of the conditions was that she was not to speak, only to him. This novel idea brings much money to the "Corporation," and the various scenes are humorously rendered till the happy conclusion, which enables the heroine to prove that she has brains, and Franklyn realises that he is in love with her. Miss Marguerite Fisher plays very charmingly as "Beauty," and some fine settings are screened. The lighting and photography are both of a high order.

[*See our Film Markings.*]

Above is a portrait of Geoffrey H. Malins, O.B.E., who, since he finished his brilliant work for the British Government, has been actively engaged upon film production at the studios of the Garrick Film Co., Ltd., Surbiton, where "Patricia Brent—Spinster," featuring Ena Beaumont, has been produced.

CHEAPER LIGHT FOR CINEMAS.

The Electricity Committee of the Fulham Borough Council reports that prior to the war special terms were granted for the supply of electric energy to theatres, picture palaces, and other large and long-hour consumers. These concessions were withdrawn owing to the increased cost of production and distribution, and the necessity which has consequently arisen from time to time to increase the charges. Representations on the subject have again recently been made on behalf of the proprietors of certain cinema theatres, and as a result the Committee now recommends that where in any cinema or theatre the whole of the lighting and power, apart from safety lighting, is taken from the Council's mains, the charge for electrical energy supplied and used only for the purpose of projecting pictures on the screen, be at the standard rate for lighting less a special discount of 50 per cent.

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STOP PRESS.

Colonel Selig's Big Game Serial has been acquired by Kilner's Exclusive Films, Ltd., successors to International Exclusives, Ltd.

"The Case for the Defence."

The L.I.F.T. Co. is following up its great success with "Bitter Fruit" by putting forward another super picture in which the beautiful Francesca Bertini appears. The second Bertini super picture will be "The Case for the Defence," a powerful romantic drama based on Alexander Dumas' famous novel, "L'Affaire Clemenceau." In this picture, the story of which is mainly set in Paris, she plays the model for a rising young sculptor, who falls desperately in love with her, and ultimately secures fame and fortune from the models he makes of her. In the studio scenes, and in those that depict the subsequent career of the fascinating model, Francesca Bertini has many opportunities of displaying her grace and beauty. The film, like all the Bertini series, has been produced by the Cæsar Film Co.

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For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.
Suit high-class audience.....A | Suit sensational audience C
Suit average audience .....B | Suit any audience .....D

OPEN MARKET.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability
Aug. 25 ..	Chicken a la King	Transatlantic Star	Comedy	950	6¾	B
Aug. 25 ..	Turkish Delight	Transatlantic Nestor	Comedy	950	6¾	B
Aug. 28 ..	Lay Off	Transatlantic Star	Comedy	950	6¾	B
Aug. 28 ..	The Transatlantic Screen Magazine	Transatlantic	Interest	800	7	D

EXCLUSIVES.

Nov. 24 ..	Pluck and Plotters	Vitagraph-Big V	Comedy	2000	8½	B
Dec. 15 ..	Miss Adventure	Fox	Comedy-Drama	5000	8½	B
Jan. 8 ..	Miss Ambition	Vitagraph	—	5000	8½	B
Jan. 12 ..	The Highest Trump	Vitagraph	—	5000	8½	B
Jan. 18 ..	The Beloved Imposter ..	Vitagraph	Comedy-Drama	5000	8¾	B
Not known	Red Blood and Yellow ..	Suprakinema	Drama	5000	9	B
Not known	Paid in Full	Paramount-F.P.L.	Drama	4000	8¾	B
Not known	The Law that Failed ..	Apollo-Globe	Drama	5000	8¾	B
Not known	Lupino Lane	Globe	Comedy	1000	8½	B
Not known	The Revelation	Brockliss	Drama	650	10	A D
Not known	The Wild Cat of Paris ..	Ruffell's	Drama	6000	9¼	C B
Not known	A Trip to Mars	Nordisk	Drama	6000	9¾	C A
Not known	The Mistake	F.B.O.	Drama	6000	9	B
Not known	An Eye for an Eye	Brockliss	Drama	6500	9½	B
Not known	Out of the Fog	Brockliss	Heavy Drama	6500	9¾	C B
Not known	Lend Me Your Name ..	Metro-W.F.F.	Comedy	5000	7¾	B
Not known	The Whirl of Life	Ideal American	Drama	5000	9¾	C D
Not known	Find The Woman	Ideal American	Drama	6000	9	B
Not known	The Belle of New York ..	Walturdaw	Drama	5000	8¾	B
Not known	Beauty To Let	Astra	Comedy-Drama	5000	8¾	B
Not known	The Scarlet Gardenia ..	Stoll-Goldwyn	Drama	5000	9½	D
Not known	Just For To Night .. .	Stoll-Goldwyn	Comedy-Drama	5000	9¼	D
Not known	The Greater Love	Astra-Griffiths	Drama	6000	9½	C B
Not known	A Marriage of Convenience..	General	Drama	5000	8¾	B
Not known	Knave of Hearts	Harma	Drama	000	8¾	B

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THE LONDON MUSIC HALLS.

THE COLISEUM.

Among the nine new turns at the house of Stoll this week, pre-eminent stand the names of Little Tich and Coram. We do not remember to have seen the great little man at the Coliseum before, nor should we be surprised to hear that this is his first appearance there, for it was interesting on Monday afternoon to watch him at close quarters "feel" the house with that curious extra sense of the "old pro." and find it, not exactly apathetic, but distinctly inclined to be "Mondayish." The ebullient geniality of Little Tich is as great as ever, and his broad humour is afforded full scope, especially in the last of his three sketches, an excellently comic impersonation of a jovial barrister. Coram must feel as much at home on the Coliseum boards as he does at his own table, so sure and strong a favourite is he there. His sleepy, confident smile, his sheepishness as he listens to the reprimands of the irrepressible "Jerry," are joys that never pall, although they only form an addition to the wit and skill of the ventriloquial act. Mr. J. H. Scotland is an actor and a singer. His powerful voice was heard to much advantage in the beautifully sung "Friend of Mine," and his illustrative singing of "Phil the Fluter's Ball" was a triumph of skill. It was a delight to renew our acquaintance with Frank and Vesta after a long interval, during which Vesta has added inches to her stature, and has become a charming young girl instead of a dear little maid; whilst Frank is more agile than ever. Of the clever Five Petleys, there is one very long, very lean, with the comic abilities of a Charlie Chaplin (of whom he reminded us) and the indiarubber body of a mechanical doll. It is he who catches the public fancy in particular, although the most sensational and daring acrobatic trick was reserved for another member of the talented troupe. The Keens Sisters, Nellie and Sara (hailing from Belgium, we should imagine), have beautiful bird-like voices, extraordinarily similar, and know how to use them, but their performance would be improved if they introduced a more simple method into their movements and dress. The ever-delightful Greck and his partner in their musical absurdity, and the splendid acrobats, the Great Anserouls, with their double and treble somersaults, are also among this week's acquisitions; while the charming dancer, Miss Jenny Hasselqvist, fortunately still remains in the bill.

VICTORIA PALACE.

It takes a wise man to play the fool, and on that analogy it requires a real artist to play the clown. Noni, who is appearing here this week with his partner, has all the essentials: an abundance of pawky humour, original methods, musical talent, and—apparently—an india-rubber body! His knockabout absurdity is a certain cure for the bluest fit of the blues. Clarice Mayne and the inimitable "That" are paying a welcome return visit in their old and new favourites. Amongst the latter is a Cockney number, "My Bill." Bill has caught the Jazz fever, and Miss Mayne, as his donah, sings a pathetic lament thereon.

Marie Dainton's imitations are as wonderful as ever. One has only to close one's eyes, and there on the other side of the footlights we have Vesta Tilley, Marie Lloyd and Ethel Levey. Dolly Victoria, with her brother, appearing in a trick cycle act, is a sylph-like and lively little figure, who whirls round the stage on her machine, performing marvellous feats in a distinctly novel manner. This is quite one of the best acts of its kind we have witnessed for many a day. Bert Elliott and his Topsy-Turvy Toppers, in an astounding juggling act, and Eddy Reed, the entertainer (a notice of whom appears elsewhere), were other popular turns; as were Wilbur and Ross, the singing banjoists, and Lily Eyton, a chic comedienne.

THE PALLADIUM.

The Palladium programme is this week especially strong in high-class vocal and musical acts. Miss Ruth Vincent, most delightful of songstresses, is paying a happy return, her selections including "Just a Little Waiting," "Il Bacio," and "Three Roses," all finely rendered and heartily acclaimed. A musical turn of rare merit also is that given by Haydon Wood and Dorothy Court. Mr. Wood, a really brilliant violinist, was heard in a couple of much appreciated selections and Miss Dorothy Court [illegible] Your Eyes of Grey," and "Wonderful World of Romance." Earlier in the programme another popular vocalist, Miss Joan Hay, was given a gratifying reception for her charming rendering of "Egypt, I am Calling You," and "Once Upon a Time."

Jay Laurier is here, singing with a wealth of comic expression that droll ditty in praise of pudding, and his capitally worked "lullaby" number, both of which create much merriment; and May Moore Duprez, the jolly Dutch girl, is another happy return who is given a hearty welcome.

Lorna and Toots Pounds, those clever mimics and wonderful dancers, are recalled again and again at the conclusion of their popular act; Hilda Glyder is repeating her success with "Oh, Johnny," and other cleverly rendered songs; Maggie Clifton and partner give one of the best equilibristic acts to be seen; and the Sisters de Winne are accomplished head and hand balancers.

George Graves and Company, in "Koffe of Bond Street," are responsible for a most hilarious half-an-hour. Laughter is continuous whilst the gay gagger occupies the stage; and Miss Madge Compton (Mrs. George Graves), Miss Heather Cooper, and Mr. Gus Wheatman all contribute to the success of this droll playlet.

The Nelsons, a clever quartet of roller skaters, complete the fine company here.

THE METROPOLITAN.

An excellent show is being put on this week at the popular Edgware-road house. The Barleycorn Players, with their successful and melodious "Tally Ho!" sketch, received and deserved the warm greeting accorded them; and Jean and Josie gave an agile and graceful contortionist act, which was well received.

Mr. Ernie Moss has a good song in "When Love Grows Cold," from which he extracts the last ounce of humour; and Miss Lily Burnand, an attractive figure in a becoming gown, sang of an up-to-date young damsel named Violet who, to the cynical surprise of her neighbours, "gets on" at express speed. The versatile artist also sang "For Old Times' Sake," a tuneful ballad with real feeling.

Meuse and Singer gave an extraordinary dancing act, in which grace of movement, striking costumes, and elaborate stage-setting all played a part, this being particularly noticeable in a Red Indian dance; and the Elliotts and Gwen Gower, in a delightful musical act. The lady at the piano sang several numbers in fine harmony. An apropos topical ditty, given as an encore, completed the turn.

Melvin and Mayo, a pair of comedians with original methods, gave a droll cross-talk turn, a prominent feature of which is the awkward, but decidedly funny, impediment in his speech adopted by one of the performers. A song on "Kissing" and a screamingly funny depiction of a couple of drunken swells attempting a "Jazz" dance on their way home after a jolly night completed an enjoyable act.

To say that the conjuring turn contributed by Ching Wu is mystifying is no more than literal truth. From apparently nothing the performer not only produces eggs, flowers, birds, rabbits, &c., but he changes one to the other at his own sweet will, and with that inscrutable mystery and silence peculiar to the Orientals. The turn is weird, yet pretty, and so uncannily clever as to leave one amazed. Added to this, a strikingly beautiful and elaborate stage-setting is used—a happy combination meriting the undoubted success achieved.

CHISWICK EMPIRE.

There is not a dull moment in this week's clever show at the Chiswick Empire. The Sisters O'Hara provide a fund of joy with their really delightful performance. They sing tunefully, dance prettily, and the mimetic show from Dr. O'Toole is quite excellent.

Pimple, the inimitable, has struck new ground with his burlesque, "Father." The incomparable one is delightfully amusing as Private Pimple. He is admirably supported by Joe Evans, as Captain Raffles, Nina Maxwell as the Captain's fiancée, and Dick Jones as Orderly Private Collett. "Father" kept the house in roars of merriment throughout.

Always welcome, Delvaine's Marionettes prove as attractive as ever. Skilfully manipulated, the miniature mummers do wonderfully well; indeed, some of "the turns" are almost incredible. A special word is due to the life-like Temple of Thespis.

Billed as "56th Division's Own," Leslie Stanelli and Edgar Leap into popularity. With a couple of pianos and a central figure for solo, the trio interpret one of those wonderfully weird and winning rag-time ditties. The violin duet proves them versatile executants. They merit their reputation. Then there are the Stellos, accompanied by their three "nuts," who contrive to give an excellent "show."

Delightfully droll, too, is Rebla, a juggler of the unemotional school, whose wonderful tricks look so fearfully simple, but are not. Rebla toys with hats, plates, and billiard cues, and his methods—aided by his quaint personality—go to make success. Montfort and May prove a welcome addition to the programme, as whether as soloists or duettists they are equally artistic, and sing with skill and accuracy. May is a silhouette of rare charm, and these clever artists are both heard to perfection in "Down in Dixie."

Herbert Cave, a tenor of distinction, who met with a great reception, wins his laurels bravely. A great musical treat is provided in his wonderful interpretation of "I've Sing Three Songs of Araby" and "I Hear You Calling."

GRAND, CLAPHAM JUNCTION.

The Great Raymond heads the bill here, and is drawing crowded houses. Among his many successes on Monday were the cage trick in the second part of the programme, the piscatorial tricks, hypnotic levitation, and the bachelor's trunk. Raymond's characters in "A Trip to Spookville" are the cause of a deal of good humoured fun.

Olga Sydney's impressions of Harry Weldon, Daisy Dormer, and Elsie Janis are all gems, and her clever act was loudly acclaimed. Mme. Alice Lakin's beautiful contralto voice is heard to advantage in "Land of Hope and Glory," "My Ain Folk," and "The End of the Journey." Two comedy duos are on the bill, Armstrong and Howard, the gent delightfully debonair and the lady very pretty, in a couple of clever songs and some smart patter; and Daly and Marr, with some funny yarns, a song, and some step-dancing. Mr. Harry Lowther's farce, "It's a Gift," keeps the house on the laugh from first to last. Harry himself, as the tipsy hubby is very funny, and the part of the nurse maid and the baby are ably sustained. That dry old stick, Ben Albert, has a hearty reception all his own for his clever comedy work. Mr. J. Joseph Ellis is the courteous and popular manager here.

HAMMERSMITH PALACE.

An excellent sketch is presented here by Lew Lake, entitled "One Good Turn," and it quite justifies its name, for although entered on the programme as a "nightmare" in one act, it is very well written, and reflects great credit on its authors, Martin Swayne and Billie Norwood. George Sanderson (excellently played by Henry Hulliett) finds himself, after a night out, in a bedroom that is not his own. He tries the door, but it is fastened. Then to his dismay he sees what he thinks is the dead body of a man who had been showing him "round town" the previous evening. A lady who had been sleeping in a four-post bed with the curtains drawn is disturbed by Sanderson, who cannot explain his presence, so Mrs. Lorton (Miss Lila Maravaux) goes to the telephone and rings up the police station. This brings James Bray, a police sergeant (played with much force by Norman A. Overton), who promptly takes Sanderson in charge for burglary. He, however, removes his watch and a hundred pounds he had on him. He then starts to examine the room, and finds "the body." Sanderson is handcuffed, and, now quite sobered, and to save being charged with murder, he tries to bribe the sergeant with £1,000. This the sergeant agrees to on condition that he leaves his finger-prints. The furniture is then thrown about the room, and Bray is bound and gagged, "to show he has been overcome by the murderers." The supposed murdered husband then comes to life, and the dishonest policeman has to disgorge his spoil. The various parts were all played in an artistic manner and free from any over-acting, which would have spoiled what is an excellent show.

Marie Lloyd was in her best form on Monday, first giving "Every Little Movement Tells the Tale," followed by "I Can't Forget the Days When I Was Young" and "I Can't Find My Way Home," and in response to an undeniable call for more "You Like What I Like." Mutt and Jeff contributed a fine show of "silence and fun" with excellent dancing.

Two first-class musical numbers are "Ace," the masked vocalist, and the Hot Quartette. Benson Gray is a capital ventriloquist. Ada Wise, with her fine voice made a decided success; and a good finale to an excellent programme was made by Wallace Selkirk's "The Clans of Bonnie Scotland," with a host of local children trained by Mme. Selkirk, pipers, dancers, and special scenery.

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PROVINCIAL CENTRES.

BIRMINGHAM.

HEATRE ROYAL.—L., Theatre Royal rmingham), Ltd.; M. T., Mr. Philip lway; A. M., Mr. Edwin Greaves; Mus. Mr. H. Rushworth.—The captivating it of "The Country Girl" is maintained with wonderful freshness by Mr. Fredk. G. Lloyd's company at the Royal this week. Misses Mabel Medrow, Elsie Bennett, Pauline Gilmer, and May Carson are finished exponents of the leading feminine parts, both as regards their musical and acting qualifications. The other genders includes Messrs. Roddy Hughes, Leo Lennie, and various artists, who get full value out of the humorous and sentimental episodes.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—A breezy jollity is the keynote of "Hullo! Baby!" and H. J. Snelson and Queenie Craze have enlisted a band of songstresses and comedy artists who go about their work with gusto. They include Misses Hilda Paul, Dorothea Leamar, Jessie Cameron, Messrs. Bernard Mervyn, Guy Field, and Bert Trainor. Various specialities are interwoven in the slight fabric of the piece.

GRAND.—P., Moss' Empires, Ltd.; A. M., Mr. H. I. Crane.—Talbot O'Farrell's piquant blarney keeps the habitues of this house in a pleasant state of titillation, and his tender ballads are telling in another way. The imposing musical turn of the Elliott-Savonas is admirably contrived and cleverly sustained. The Poluski Bros. draw the tribute of tears with their drolleries. Other attractive items are furnished by Dolly Elsworthy, Geo. D'Albert, Spalding and Vanguard, and Syd Moorhouse.

ASTON HIPPODROME.—P., Aston Hippodrome Co., Ltd.; A. M., Mr. F. C. Finch.—In a programme which contains something for everybody, but is predominantly mirthful, J. P. Ling, the Sun Spots, Laurie Devine, and the Sisters Sprightly help to maintain the reputation of this house for novelty and variety.

Boots, The Chemists, 52, New-street; 167, Broad-street; 100-101, Smallbrook-street; 266-288, Gooch-street; 171, Bloomsbury-street; 459, Moseley-road; Colmore-row, and Bull-street.

EDINBURGH.

LYCEUM.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat.—Mr. Eade Montefiore opened a season here on Monday evening, when the "Heather" Company gave an admirable performance of "Caste," with Mr. O. B. Clarence as Eccles, Miss Nadine March as Polly, and Mr. Frank Freeman as George D'Alroy. The combined companies of the Heather and Myrtle Combinations followed with a production of "The Man Who Was."

THEATRE ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Messrs. Barney Armstrong, Ltd.; B. M., Mr. W. Scott Buccleuch.—Scotch Kelly heads the bill here; Antonia, the street singer, with his barrel organ; Mlle. Clo D'Arte, Belgian vocalist; the Three Sisters Colley; Cosgrove and Ethel Burns, in a humorous turn; Lester and Wood, comedians; Miles and Minter, excellent dancers; and Edie Kebble complete a capital programme.

KING'S.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; A. M., Mr. J. Anthony Henderson.—Mr. John Clyde began the second week of his season here on Monday with "Rob Roy." The title part has long been recognised as one of Mr. Clyde's most powerful impersonations.

...E.—P., Moss' Empires, Ltd.; M. ... Frank Allen; R. M., Mr. T. Aynsley Cook.—Albert De Courville's Hippodrome success, "Box o' Tricks," is presented here, the cast including Tom Moston.

Boots, The Chemists, 102, Princes-st.

LIVERPOOL.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King.—The present Allington-Charsley Grand Opera season, which has been attended by much success, will conclude at the end of next week. In the current bill the last performances are announced of "Rusticana" and "Pagliacci," "Daughter of the Regiment," "Tannhauser," and "Bohemian Girl."

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Mr. A. S. Pigott.—Although public patronage of Bernard Merivale's new play, "Matrimonial Secrets," has been very gratifying, the run will terminate on Saturday next. A new version of "The Education of Elizabeth," by Roy Horniman, is to be submitted on Monday.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George Manners.—Heading the bill are Doyle and Dixon, a clever couple of dancers; Frank Morrell, as a singing comedian, is well appreciated; the Sisters Reeve provide a pleasing turn as comediennes; Clark's Crazy Comedy Cyclists are as diverting as ever; and others in the list are Billy O'Connor, comedian; Claude Gardner, comedian; and Zellini, a funny juggler, with many surprises.

OLYMPIA.—P., Moss' Empires, Ltd.; A. M., Mr. A. O. Walker.—The always popular Maidie Scott heads the programme here, and finds as much favour as ever; Manny and Roberts again receive a welcome as "The Messenger Boys from Broadway"; and other excellent turns come from Miss Lilian Byrne, mezzo-soprano; Harry Ford, comedian; Purcella Bros., American comedians; Jack Thomas, comedian; and the Lisbons, novelty skaters.

HIPPODROME.—M. D., Sir Walter de ...rece; M., Mr. E. W. James.—Another visit is being paid by Robert Courtneidge's "Petticoat Fair," which, on a former occasion, did particularly good business. The work is again being received with favour. Among the principals are Dorma ... Harry Ray, Emmeline Orford, ... Brett, Jessie Lonnen, W. A. ..., Wm. Cromwell, and Walter Pass-...

...UNDA.—M., Mr. M. Montgomery; ... Mr. Fred. Coles.—The attraction ... Jazon and Montgomery's musical ... "Have You Got Me?" which is ... bright and pleasing character. ... the company are Tod Ralston, ... Miller, Val Morgan, B. S. Monti, ...thbert, Freda Spry, Joyce Lyn, and ...akley.

...LION.—P., Messrs. W. H. Broad... & Son; R. M., Mr. Edward M. Hamil...—The principal item is a talented ...ical ensemble presented by Major ...rvey Bathurst. It comprises Miss Marie ...brose, an accomplished mezzo-soprano; ...s Marguerite Wasdell, pianiste; Miss ...n Coates, violiniste; Miss Doreen Storm, ...piste; and Mr. F. Rowland Tims, or...ist; and the efforts of all artists are ...thily recognised. Jerry & Co., builders, ...oke as much mirth as ever; Albert ...er and Ninon provide a diverting ... and others in the programme are ...son and Mart, comedians; Percy Har...h a "Jazz" wire act; Evelyn ...comedienne; Billy Vardell and ...in novelty comedy act; Neville ...omedian.

... L., Liverpool Lyric Theatre ... M. D., Mr. Henry C. Arnold.—...he programme are Les Grandes ... a musical study, and foremost ...re likewise held by the Bam...erican cowboys, with a novelty; ...nd Pep, acrobatic hand to hand ...The rest of the turns are sup...e Howard, comedienne; Harry ... and dancer; Wardini; Leslie Carter, at the piano; Tarel, musician; and Marcelle de Vere, cycling violinist.

Boots, The Chemists, Boots' Corner, Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential-buildings, Dale-street; 45-47, Lord-street.

MANCHESTER.

PALACE.—M. D., Sir Walter de Frece; G. M., Mr. Alan Young; A. M. and Sec., Mr. Jesse Hewitt.—An all-round excellent programme here includes Gertie Gitana; G. H. Elliott; Morny Cash; The Gresham Singers; Daimler and Eadie, in modern burlesque; Haidee de Renee and Hero, in an artistic musical act; and A. D. Robbins, the cycle tamer.

HIPPODROME.—M. D., Sir Oswald Stoll; G. M., Mr. George F. Reynolds; A. M., Mr. F. C. Brooks; Asst. M., Mr. D. Forbes Winslow.—Mr. Ben Davies, the famous tenor; Takio, with his £1,000 film; The Four Swifts; Alfredo, the violinist; Jack Shires, comedian; Wilfred Burnaud, in original character studies; "In the Maid's Absence," a play enacted by dogs, presented by Mlle. Doria; and Jennie Hartley, who meets with a good reception.

HULME HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; R. M., Mr. H. Hearn; A. M., Mr. J. O'Farrell.—The Five Dorinos; Moss and Maachan, in musical scena; Austal and Arthur, versatile artists; and Billie Val and Partner; whilst other enjoyable items are offered by Bert Groves, Ethel Wynne, Melt and Bray, and Frank Keith.

LESLIE'S PAVILION.—S. P., Mr. Harry Leslie; A. M., Mr. George Phillips.—The Scamps, a capital combination.

Boots, The Chemists, 15, 17, and 19, St. Ann-street, St. Ann's-square; 48 and 50, Oldham-street; 39, Market-street.

NOTTINGHAM.

THEATRE ROYAL.—P., Robert Arthur Theatres, Ltd.; M. D., Mr. F. W. Wyndham; R. M., Mr. Harry Lyons.—The visit of Mr. H. A. Saintsbury, in the new play, "Edmund Kean," drew a great audience on Monday, when this eminent artist gave an admirable performance of the title-rôle. He is strongly supported by Miss Louise Regnis, Mr. William Farren, Mr. Royce Milton, Mr. W. H. Vernon, Mr. H. Halliday Hope, and Miss Kathleen Deville.

GRAND.—P., Nottingham Grand Theatre and Estates, Ltd.; R. M., Mr. Frederick Monckton.—"The Idol of Paris" finds scope for the talent of Miss Ruby Lee, whose assumption of Coralie de Corinne is full of engaging charm. Mr. Edmund Crogan plays with effectiveness as Victor Cashelle; and Mr. H. Kenneth Barton capably interprets Phillipe d'Esterre. Capital work also comes from Mr. Hal Collier, Miss Nancy Newell, and Miss Constance Dana.

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. Arthur H. Williams.—An attractive programme includes Miss Cicely Courtneidge, who receives an ovation for her inimitable rendering of "Ginger" and "The Flying Knut," in which she is assisted by Carrie Rose and Jack Tully. The Caron Troupe of gymnasts display wonderful cleverness; Dale and O'Malley are screamingly funny; Jessie Broughton and Dennis Creedon present their delightful musical items; Torino juggles with amazing skill; and Elsie Roby burlesques smartly.

HIPPODROME.—P., Nottingham Hippodrome, Ltd.; R. M., Mr. F. Dudman Bromwich.—In the musical comedy, "The Red Moon," Messrs. Jazon and Montgomery have an excellent entertainment, in which the humorous proclivities of Edwin Lawrence are used to their fullest extent. Able support is given by Olive Weir, Christine Drew, Dan Lyons, Fred Morris, and Harry Tresham. Also in the bill are Olivette, a clever mimic and dancer; and the Graham Brothers, in a comic interlude, "The Butler and the Boots."

Boots, The Chemists, 22, Goose Gate, Trent Bridge; 48, Arkwright-street; 177-79, Alfreton-road; 126-8, Derby-road; 88, St. Ann's Well-road; High-street and Pelham-street, Exchange Walk; 21, London-road; 181, Mansfield-road; 10, Lister Gate; 1, Angel-road, Market-place; 1, Mansfield-road (corner Shakespeare-street); 269, St. Ann's Well-road, Carrington-street Bridge; 66, Wilford-road.

"OH! HORROR."

Revue, in Six Scenes, by Sybil Sutton-Vane, Produced at West Pier Theatre, Brighton, on July 1.

This is a revue with a plot. Mary and Robbie are betrothed in Buntyland. Peter Trot wishes to make them a wedding gift. This he has entrusted to Suzette, the French waitress at the inn. Peter requests Suzette to wrap the package up in brown paper. The piece she uses is addressed to her father's hotel in Paris. Sandy McNab, the Highland postman, gets hold of it, and his conscience will not allow him to part with it. Therefore the characters are forced to chase the parcel to Paris, then to Madrid and other parts of Europe through the series of extraordinary incidents, too numerous to recall, but often ingenious, which happen to it and to those concerned. In the end the parcel is recovered, and the gift so prized by the Scotchman proves to be a precious bottle of his own Highland whisky.

Miss Sybil Sutton-Vane contrives to introduce plenty of entertainment into the course of these perambulations. Clever sketches of character and typical scenes abound, and her scenario is open to ever further embellishment of the music and dancing variety. In the series of rôles she herself portrayed with much distinction she also wore most artistic gowns. Thus she made a figure which pleasingly dominated every scene. She was much assisted by Mr. J. Noel, whose Paul was a smart piece of work, and who sang "Percy from Peckham" with point and effect. The Scottish heroine, Mary, was charmingly presented by Miss Gladys Simon, who made great successes of "The Good Little Girl" and other songs. Mr. W. Somers brought a wealth of comical effect to bear upon Peter Trot, and invested the Governor of the Rock, in the burlesque of "Between the Lines," with the most amusing traits. Miss Esme T. Greenyer acted well as the Governor's wife. Mr. H. Budd-Budd made a handsome Robbie, Mr. George Hammond a capital head waiter, Miss Marcelle Vincent a lively Suzette, and Miss Pansy Martin a funny Agathia.

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NEXT WEEK'S CALLS.

MONDAY, JULY 14, 1919.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR AUGUST 4 NOW DUE.

KENNEDY'S CIRCUIT.

BIRMINGHAM GAIETY.—Five Jocks, Dick Livsey, Little Cluley, Edgar Lumley, Nita Bartlette's Trio, Bert Eden, Dandy George, Bioscope.

WEST BROMWICH EMPIRE.—Who Is She? Arthur Page, Melody Trio, Edna Carthy, Bob Victor, Clown Barker's Circus, Bioscope.

WEST BROMWOCH THEATRE ROYAL.—Ronald Grahame and Company in repertoire.

WEST BROMWICH OLYMPIA.—Dr. Bodie and variety company.

RAYMOND Master Magician.

LONDON THEATRES OF VARIETIES, LTD.

BALHAM HIPPODROME (rehearsal, 4).—The D'Arcy Woolven Trio, Will Collinson and Co., Harry Hemsley, Ilott Quartette, the Brakes, Nora Guy, Victor and George, Silver and Fox, the Brandons, James and Grace Ross.

CAMBERWELL PALACE (rehearsal, 4).—Marie Dainton, Bessie Clifford, Lew Lake and Co. present "One Good Turn," Nora Delany, the Michaeloff Trio, the Symraes, the Mozelles, Les Eldons, Horace Ainslie.

CLAPHAM GRAND (rehearsal, 4).—Fred Lloyd presents "A Country Girl."

COLLINS'S MUSIC HALL (rehearsal, 4).—Harry McKelvie's, "Hi-Diddle-Diddle," Hilda Nelson, Chas. Stevens.

CROYDON EMPIRE (rehearsal, 4).—Walter Bentley presents "Odds On," Rose Cambry, Wyn and dvy, Ali Khan.

HAMMERSMITH PALACE (rehearsal, 4).—Lew Lake presents "The Rib-Nosed Baboon," Cecil Lyle and Co., Eileen and Marjory, Lorene and Kidd, Olga Sydney, Rene Ralph, May and Francis.

HOLBORN EMPIRE (rehearsal, 11).—Karno's "Mumming Birds," Fred Barnes, Amy Evans, the Great Maurice, Dorothy Lena, N. C. Slaughter and Co., Shawlene, Bart and Bart, Evelyn May and Sister.

ILFORD HIPPODROME (rehearsal, 4).—Jack and Evelyn, Hymack, Will Van Allen, Stella Girls, Tom E. Dean, Takio, Maggie Benson, Maggie Carr, the Randals.

ISLINGTON EMPIRE (rehearsal, 4).—G. H. Chirgwin, the McNaughtons, Dippy Diers, Donovan Russell, Rosie Reys, Wyn Hulm, Wheeler and Wilson, Red, White and Blue Troupe, Maud Aston and Co., Niobe.

KILBURN EMPIRE (rehearsal, 4).—Marie Kendall, Harry Champion, Frank Sylvo, Max Monfesole, "The Husband Hunt," Horace Barnes, Lucille Benstead, Record Quartette, Gertie Hall, Selkirk's Spectacle.

LEWISHAM HIPPODROME (rehearsal, 4).—The Great Raymond, Malcolm Scott, Terry's Juveniles, Cooper and Lait, George Perry, Esta Stella, Alice Lakin.

PALLADIUM.—Lorna and Toots Pounds, George Graves and Co., Ruth Vincent, Ernest Hastings, Brinn, Hilda Glyder, Baisden, Court and Wood Trio, Will Bennett.

POPLAR HIPPODROME (rehearsal, 4).—Harry Weldon, Anna Dorothy, Meredith and Adnil, Bros, Obo, George Jackley, D'Alma, Spence and Joscelyn, Albert Wyndham and Co.

PUTNEY HIPPODROME (rehearsal, 4).—T. E. Dunville, May Moore Dupres, Mutt and Jeff, Helen Moran, Molly Butler, Rae Duo, Thay White, the Ketos, Hal Bert, H. Lowther and Co

SHOREDITCH OLYMPIA (rehearsal, 4).—Fred Karno presents "Kill or Kure," Dick Tubb, Foster Kershaw, Winston Players, Dora Dare, Betancourt, Mimi.

WILLESDEN HIPPODROME (rehearsal, 4).—Reeves Company, "A Man of Principle"; Tom Stuart, the Bam Bams, Graham and Harrington, Varney and Brett, Cecile Whiteford, the Westwoods, Jack Straw.

WOOLWICH HIPPODROME (rehearsal, 4).—Harry Goodson, "Jolly Times," Edie Day.

RAYMOND Is in Town.

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—L.-Cpl. Mitchell Priddoe, Sisters Weston, Granville, Leslie Elliott, Marie Lloyd, Sam Mayo.

BRIGHTON, HIPPODROME (rehearsal, 12).—Len Carrodus, Mogan and Burke, Daisy Taylor, Les Trombettas, Blaney and Farrar, Harry Tate and Co., George Formby.

GLASGOW ALHAMBRA (rehearsal, 12).—Felice Lynne, Robb Wilton, Brown and Potter, Wells and Eclair Twins, Bert Hughes' Cyclists, Maclaine, Zanetto.

LEEDS HIPPODROME (rehearsal, 12).—Cissie Lupino, Whittakers, Russell Carr, Alice Hollander, Merles Cockatoos, Ted Waite, "Making Movies," film, Gertie Gitana.

LIVERPOOL HIPPODROME (rehearsal, 12).—Usiques, Vanwy Chard, Fyne and Hurley, Will Bland and Company, Yvonne Granville, Two Bobs, G. H. Elliott.

MANCHESTER PALACE (rehearsal, 11).—Harry Day's "Stunts."

MARGATE HIPPODROME (rehearsal, 2.30).—"You Never Know, Y'Know."

NEWCASTLE HIPPODROME (rehearsal, 12).—Lew Lake's "Sons of the Sea."

PARIS ALHAMBRA.—Christy and Willis, Four Clovelly Girls, Tom Davis Trio, Bert Earle Julien Vedey, Ristori and Partner, Gordon and Rica, Elrey Sisters, Conway and Leland.

PORTSMOUTH HIPPODROME (rehearsal, 1.—Midnight Frolics Co., Harry Thurston and Co. in "Lucky Old Bill," Rosie Lloyd, Edie Veno, Power and Bendon, A. D. Robbins, Vera Caine.

PRESTON EMPIRE (rehearsal, 11).—Poole's "H.M.S. Vindictive," Farr and Farland, Violet Vaughan Trio, Armstrong and Howarth, Le Cardo Bros., Claude Lester, Alberto.

SHEFFIELD HIPPODROME (rehearsal, 12).—The Sheffield Choir, Ruby Roya, Lewis and Norton, Jack Shires, Ernie Ream, Enzer Duo, Stidder.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—The Fanjacks, Daimler and Radie, Making Movies Film, Mark Lupino and Co. in "Sold Again," Coram.

SOUTHEND HIPPODROME (rehearsal, 1.30).—Pimple, The Finales, Milton Hayes, Elvin Hedges, Benson Gray, Recco, Marie Collins.

WOLVERHAMPTON EMPIRE (rehearsal, 1).—Wm. Henshall's "Me and My Gal."

RAYMOND Monarch of Mystery.

LONDON SYNDICATE HALLS.

BRIXTON EMPRESS (rehearsal, 12).—Mary Meyfren, Peter Bernard, Maydee's Marionettes, May Edouin, Jean and Josie, Gilbert and French, Judson Cole, Dick Henderson.

CHELSEA PALACE (rehearsal, 12).—Seymour Hicks presents "Broadway Jones."

EAST HAM PALACE (rehearsal, 12).—Herbert Jay and Frank Littler present "A Temporary Gentleman."

EUSTON PALACE (rehearsal, 12).—The 3 Scamps, Beth Tate, Bert Lloyd and company, Kuba Quartette, Tommy Davis, Selwyn, Alfred Jepson, the Holdens.

METROPOLITAN (rehearsal, 12.15).—Copeland and McLeod, Query, Romaine and Dainton, Phil and Phlora, Sinclair's 3 Diamonds, Fred. Hutchings, Bob Summerville, Laura Noves, Lole Conn.

OXFORD THEATRE (rehearsal, 12).—"A Temporary Gentleman."

PAVILION (rehearsal, 11.30).—"As You Were."

SOUTH LONDON PALACE (rehearsal, 12).—The Lyrical Four, Foreman and Fannan, De Guchi Troupe, Carrie Anderson and company, Lily Burnand, Derry and Sloan, Wal Lesby, Fenner and Roberts

TOTTENHAM PALACE (rehearsal, 12).—"Damaged Goods."

WALTHAMSTOW PALACE (rehearsal, 1).—W. W. Kelly's "A Royal Divorce."

WATFORD PALACE (rehearsal, 1).—Joseph Millane's company, "Hushed Up!"

RAYMOND King Laugh Maker.

MOSS' EMPIRES LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Kirkby and Hudson, Cornalla and Eddie, Harry Buss and Company in "Aprés La Guerre," James Stewart, Senora, Ben Albert, Hart and O'Brian.

BIRMINGHAM GRAND (rehearsal, 1).—Elgar Hudson Quintette, Florrie Forde, Chas. Cohen, Witt and Butt, Bert Elliott, 'Erbert, Clark's Crazy Comedy Cyclists.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Harry Hasto, Ernest Powell.

BRADFORD ALHAMBRA (rehearsal, 12.15).—"The Better 'Ole."

CARDIFF EMPIRE (rehearsal, 1).—Billy Merson, Rinaldo, Arthur F. Ward, Dick and Jim Mortimer, Jock Lorimer, Fuji Family, Dolly Elsworthy.

CARDIFF OLYMPIA (rehearsal, 11).—Artistes as booked.

Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no variety agent has the sole bookings of the former theatre.

EDINBURGH EMPIRE (rehearsal, 1).—Doyle and Dixon, Jack Thomas, Bert Sampson and Joe Molino, Alex Prince, Kara Roma, The Q's, Zetta Mor.

FINSBURY PARK EMPIRE (rehearsal 1).—Albert de Courville's "Box of Tricks."

GATESHEAD EMPIRE (rehearsal, 12).—Pattman's Organ, Niblo and Doris, Marjorie Fulton, Orpheus, Austin Sisters, Two Lillys.

GLASGOW COLISEUM (rehearsal, 1).—Rameses, Daisy Jerome, Picquay and Imp, ex-Private Fagan, Four Swifts, Holson and Bert, Jock McPherson.

GLASGOW EMPIRE (rehearsal, 11).—Wilkie Bard, Laurelsa Quartette, Dan Rolyat, Nellie Wigley, Yamagata Troupe, Alfredo, Winnie Etheridge and Jimmie Furse.

LEEDS EMPIRE (rehearsal, 1).—Maidie Scott, Jack Pleasants, Tom Clare, Hiawatha and Minnehaha, Sisters Reeve, Harry Herbert, Lilian Byrne.

LIVERPOOL EMPIRE (rehearsal, 1).—Chas. Withers and Company in "For Pity's Sake," King and Benson, Dale and O'Malley, Florence Yaymen, Frank O'Dell, Wallie Pearce, Estelle Mark.

LIVERPOOL OLYMPIA (rehearsal, 1).—Fred Kerr and Company in "Peace, Perfect Peace," Harry Lavail and Sister, Billy Bennett, Royal Bartle Quartette, S. W. Wyndham, Willie James and Doran Sisters, Joe O'Gorman.

LONDON HIPPODROME (rehearsal, 11).—"Joybells."

NEWCASTLE EMPIRE (rehearsal, 1).—Albert de Courville's "Tip-Top."

NEW CROSS EMPIRE (rehearsal, 1).—Albert de Courville's "Happy-Go-Lucky."

NEWPORT EMPIRE (rehearsal, 1).—Jay Laurier, Jack Lane, The Jovers, Radford and Russell, Gwyn Thomas, Frank Markley, Lindo Martell.

NOTTINGHAM EMPIRE (rehearsal, 1).—Gilday and Fox, Nellie Wallace, Poluski Bros., Lily Morris, Fred Heeton, George D'Albert, Zellini, David Poole.

SHEFFIELD EMPIRE (rehearsal, 1).—Vernon Watson, Frank Van Hoven, Harmony Four, Fred Sylvester and Company, Ida Barr, Delson Trio, Winifred Ward.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Albert de Courville's sketch "If," Daisy Dormer, France Piper, The O'Gorman Bros., Violet King, Zaleski, The Girtons.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Harry Burns presents "Making Movies," Frank Fay, Gaby Revette, Clifford and Gray, Jack Kellino, Three Merry Idlers. (Note.—South Shields bars Tynemouth.)

STRATFORD EMPIRE (rehearsal, 1).—Carl Hertz, Tucker, Violet Essex, J. H. Scotland, Nicol and Martin, Brooklyn Comedy Four, Dora Lyric.

SUNDERLAND EMPIRE (rehearsal, 1).—Albert Whelan, Tom E. Hughes, Barrett and Knowles, May Erne and Chester, Pasquali Bros., J. W. Warner, Two Tomboys.

(Artists are requested to bring band parts for full orchestra, including horns and bassoon.)

SWANSEA EMPIRE (rehearsal, 2).—Wish Wynne, Lake and Barrasford, Charlie Rich, Bert Terrell, Mart and Pep, Hinsle and Gertie Rees, Famous Mandos.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Violette."

STOLL TOUR.

ARDWICK GREEN EMPIRE (rehearsal, 12.30).—The McLeans, Emilie Hayes, Mozetto, The McKays, Bioscope.

BRISTOL HIPPODROME (rehearsal, 12.30).—De Cars and Tomato, Two Rascals, Sam Barton, Herbert Lamartine, Bioscope.

CHISWICK EMPIRE (rehearsal, 12).—Chas. Norton, Herbert Winter, Hanlon Brothers and Co., G. W. Hunter, Laurie Howard, Maximilian, Bioscope.

EMPIRE THEATRE, CHATHAM (rehearsal, 2.30).—De Busse, Harry Ford, Flying Banvards, Sammy Shields, O'Hara Sisters, Harry Moore, Bioscope.

HACKNEY EMPIRE (rehearsal, 12).—Herbert Cave, Terry Twins, Five Petleys, Will H. Fox, Estelle Rose, The Stellios, Omega Trio, Bioscope.

LEICESTER PALACE (rehearsal, 12).—The Dinnies, Cosgrove and Burns, Peter Pariss, Ethel Hook, Susie Marney, Bioscope.

LONDON ALHAMBRA.—Serge Diaghileff's Russian Ballet season.

LONDON COLISEUM (rehearsal, 10).—Little Tich, Grock, Nellie and Sara Kouns, Jenny Hasselqvist, Beatie and Babs, Paul Gordon, Osborne and Perryer, Bioscope, Suther.

MANCHESTER HIPPODROME (rehearsal, 10).—Sylvia Van Dyck, Thompson and Walker, Ernest Shand, The Anserouls, The Monzos, Bioscope.

SHEPHERD'S BUSH EMPIRE (rehearsal, 12).—Johnny Fuller, "Jack in the Box," Bioscope.

STOLL PICTURE THEATRE (LONDON OPERA HOUSE).—Pictures and varieties.

WOOD GREEN EMPIRE (rehearsal, 12).—Joyce and Shields, Tom D. Newell, Mabel Mann, Four Vagabonds, Frank Leo, Dalmere's Circus, Bioscope.

RAYMOND Supremest of Sorcerers.

MACNAGHTEN TOUR.

BLACKBURN.—George Bass, Bridson, Klicks and company, The Piccadillians, Clark and West, Mildred Maude, Doc Campbell.

Rehearsals at all Halls at 12.

BRADFORD.—"Giggles and Girls."

BURNLEY.—Daphne Wynne and Webster, Haley's Juveniles, Bob Anderson, Lillian, Storm and Rudd, Stewart Morton.

CARLISLE.—Miles Stavordale Quintette, Jack Barty, "100 to 1 Chance," Gintaro, Zdenka and Zenga, Bedini and Bedini, Lily Layton.

HALIFAX.—Edgeley and Dawe, Frank Whitman, "His Rest Day," Griff, Colley and Scott, Adkin and company.

HUDDERSFIELD.—Frank H. Fox, Crasey Hicks and Pass, O'Wray and O'Dare, Bert Weston, Torino, Alexandre, Barley Corn Players.

SOUTHAMPTON.—The I.V.T.A. presents "The Lads of the Village."

WARRINGTON.—Caron Troupe, Manuel Vega, Dene Dunlop, Nay Renter, Phil Ascot Four, George Adams, Crankite, and company as booked.

RAYMOND Merriest of Magicians.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Four Scotia Lasses.

HAMILTON HIPPODROME.—Miss Lizzie Bateman's Dramatic Company.

IPSWICH HIPPODROME (rehearsal, 2).—Jazon and Montgomery present "The Marriage Knot."

NORWICH HIPPODROME (rehearsal, 2).—Jerry and Company, Elsie Denham, Bandmaster Morris, Damsell and Boy, Annie Rooney, Hill and Dale, Nelson Jackson.

NORWICH THEATRE ROYAL.—"The Apple of Eden."

PAISLEY RINK PALACE (rehearsal, 6).—Emily Talbot's Five Vital Sparks, Palette, Ian McLean.

ALBANY WARD CIRCUIT.

Band rehearsals at each place at 1 o'clock, except Weymouth at 12.

Note.—All artists must attend rehearsal on Monday as per contract.

BARNSTAPLE THEATRE ROYAL.—Trood and Holland's Company in "Sherlock Holmes" (July 17, 18, and 19).

CHEPSTOW PALACE.—Chas. F. Hill, Lewis and Little.

GUERNSEY THEATRE ST. JULIANS.—Leo Trood's Company in "The Tiger's Cub" (July 18).

JERSEY OPERA HOUSE.—Leo Trood's Company in "The Tiger's Cub" (July 14, 15, 16 and 17).

SALISBURY NEW THEATRE.—Fuller Allen's company in "Belinda."

SALISBURY PALACE.—Noni and Partner, Yorke Stuart, Lillie Langtry, Dolly Victoria and Brother.

WEYMOUTH ROYAL JUBILEE HALL.—Ferguson and Mack, The Mountfords, Ernie Whitmee and Comedienne, Laddie, Mewse and Singer.

YEOVIL PALACE.—The Four Madcaps, Gladys and Alber.

LEON VINT CIRCUIT.

BARRY DOCK PALACE.—Elgin and Percival, Ella Roma.

LLANELLY PALACE.—A. Wolkowski's Co., "After the Ball."

NEATH PALACE.—Miss L. Bateman's Co., "Tainted Goods."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (1 p.m.).—Linga Singh, 4 Sisters Martelloni, Harry Taft, 4 Kemptons, the Balladmongers, Tambo and Tambo, Hector and Loletta, Irene May.

ALDERSHOT (ALFRED BERT'S) MILITARY HALLS (rehearsal, 2.30).—St. Malo and Coombe, Douglas and Dent, Hartley and Iris, Challis and Allan, Brai and Thwaite, the Two Brownies, the Lancers, Shanner and Walters, Nellie Banks, Vona Clifford, Frank Stuart, Molly Moran, Dolly Rafferty, Gene Brant, La Florentis, "Cedric," Billy Bottini, Lily Ashley, Weaver, Albert and Evelyn, G. W. Foster.

ASTON HIPPODROME (rehearsal, 12).—Eve's Garden, Jenny Hartley, Brock's Cycling Maniacs, Richardson's Daffodils, Galliotto, Geo. Kent.

AYR PAVILION (rehearsal, 1).—George Murphy, Percy Tarling and Lois Barker, Ernest Reason, Loch and Lomond, J. B. Strain Holden and Graham, Harry Taylor.

BATH PALACE THEATRE.—Allen Martin and Tony Caste, Emeric and Aimelie, Bill Ale, Ton and Bradey, the Little Field.

CHELTENHAM HIPPODROME.—Harry Ray's revue, "Pickles Mixed."

COVENTRY HIPPODROME (rehearsal, 1).—Cruikshank, Frank Elliston and Co., Lindon and Berridge, J. P. Ling, Leo Martin, Yelson Trio, Bert Maddison.

DUNDEE KING'S THEATRE (rehearsal, 12).—Adam Tomlinson, the Keystone Troupe, Those Four Kids, Purcella Brothers, Monroe Robbins Duo, Jack Clevouer, The Joannys.

EDMONTON EMPIRE (rehearsal, 4).—Slingsby and Paskin's revue, "Maid of the South."

FELIXSTOWE PLAYHOUSE (rehearsal, 2).—Gane and Morley's "Punchinello."

FOLKESTONE PLAYHOUSE (rehearsal, 12).—Lauray and Walton, Elsa Cowie.

GLASGOW PAVILION (rehearsal, 11).—Tom Edwards, Jean Aylwin and Co., Clarke and Ritchie, Macleod and Bernard, Bros. Morris, Stella Magni and Co., Cole and Rags, Arthur Pond.

GUILDFORD PAVILION.—"The Nightbirds."

GUILDFORD ROYAL.—Lew Lake presents "For Services Rendered."

LONDON, CANNING TOWN IMPERIAL THEATRE.—J. Edward Bleriot presents "Buzz Along."

FRANK FAY

formerly of Fay, 2 Coleys & Fay. This—Empire Wood Green. Next—Empire, S. Shields.

Agent—Ernest Edelsten

LONDON CANTERBURY.—D. J. Clyno, "The Circus King"; Olive and Dot, "Stingaree," Pathé Gazette, and other new pictures. Will artists please note that no variety agent has the sole bookings for this hall?

LONDON GRANVILLE (rehearsal, 12).—W. T. Ellwanger and Mary Livingstone, in "All Wrong"; Vera and Russell Wray, 3 Juggling McIvors, Charles Grantley Bros. Bright, Tess Le Roy, Vandyke Brown, the Gwen Roger Quartette, Edward Victor, and Pathé's Gazette.

LONDON VICTORIA PALACE.—Cicely Courtneidge, Godfrey Tearle and Co., Goodfellow and Gregson, Duncan and Godfrey, W. V. Robinson, Betty Washington, Ethel Newman, Daisy Stratton, the Gladiators.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Three Ernests, Louis Daveynport, Forbes Trio, the Mestrys, Rell and Butt, Jack Straw, the Videos.

PENGE EMPIRE (rehearsal, 12).—Mlle. Margo and Co., Billy Bristow, Frank Powell, Bonando and Francis, Elga Malvina, Car Lynn, Van Bern, Anna Martens.

RICHMOND HIPPODROME (band call, 12).—"In the Night Watch."

SALFORD REGENT THEATRE.—Royal Raceford and Co., The Searles, Johnny Watson, Harry Leolin, Hugo Lamar, Mario, The Four Maxwells, Regent Bioscope.

STIRLING ALHAMBRA (rehearsal, 1).—Albert Voyce, The Four Powers, Ernesto, The Heywoods, The Maro Duo, Dan Fraser, The Quaint Q's Quartette.

NEW ACTS OF THE WEEK.

EDDY REED.

Description: Entertainer.
Required: Piano.
Time: Fifteen minutes.

Recently demobilised from the American Army, Eddy Reed, who is at the Victoria Palace this week, is an entertainer who will appeal to all, especially to every soldier and ex-soldier. A raconteur of more than ordinary merit, with a fascinating and confidential manner, he has a fund of original and topical stories that "go" unusually well. To repeat them all here would obviously not be playing the game, but we cannot refrain from referring to the one about the Tommy who, when sent to procure some pliers, returned with the explanation that he could "only get Goldflake!"

As a vocalist we found Eddy equally attractive. In "That's What God Made Mothers For," and a powerful war number, "The Brave Old Contemptibles," his resonant voice was heard to full advantage.

THE DURHAMS.

Description: Song-Scena.
Required: Drawing-room setting.
Time: Ten minutes.

This entertaining trio are appearing at the Shepherd's Bush Empire in a high-class musical act. One of the two lady members is an unusually clever child imitator, and her imaginary conversation with a small boy was quite an ingenious piece of characterisation. The other two members of the trio were heard in vocal solos, and together in the "Miserere" scene from "Trovatore," which they rendered beautifully, taking full advantage of the dramatic possibilities of Verdi's score.

HOME-MADE JAZZ.

The Canterbury audience on Monday night had a turn very much to its taste in Grace Dear and her Seven Dearies' "Home-made Jazz." It is a lively little affair. The first number is a vivacious coster song, entitled "Down the Lambeth Walk," for Miss Dear, who was assisted by her company dressed as boys from the Cut and their girls. The second item was a short acrobatic dance by two members of the company, and the Jazz band number brought the act to an end. In this the company have the assistance of an extraordinary medley of household instruments.

COLLINS'S.

At this popular hall, now a Gulliver house, a capital programme is provided. Christine Roy, the charming musical comedy favourite, speedily ingratiates herself with the audience by her splendid singing and graceful dancing. The Winston Players, in a charming and All do excellent service in this musical interlude.

picturesque scena with a quaint barbaric and Oriental setting and with a distinct touch of artistic originality and talent.

Frank Powell, character patter comedian, in his fun "On duty on the underground!" has a rattling style and an infectious laugh, and his quaint utterances never fail to reach their mark.

James Ross and Grace, in their amusing act "The Insurance Agent," and "Hints on Courtship" cause laughter. Gertie Hall in "Everything is Peaches down in Georgia," is bright and animated. Herbert La Martin, thet original staircase dancer, gives a clever calisthenic exhibiton of step-dancing which wins great applause. Eileen and Marjorie the marvellous British tumblers, are a pair of clever juvenile acrobats who fairly astonish the natives by their feats, the round off flop and back somersault without moving the hands being a speciality. Gilday and Fox, in their "Hebrew specials" comic interlude, cause considerable hilarity with their Yiddish humour, and certainly have good voices. Todd Slaughter and Jimmy Lynn work hard to make a success of "Mrs. Bunce's Bet." The Eldon Trio in their speciality acrobatic act, which is remarkably clever, completes an enjoy able programme.

ROXY La ROCCA

WIZARD OF THE HARP.

All Coms., JOE SHOEBRIDGE, (LEW LAKE'S AGENCY).

MINNIE ARTHUR

DUNCAN AND GODFREY

NOW REHEARSING for LEW LAKE'S PRODUCTION

"JOLLY JACK TAR."

OPENING AT ISLINGTON EMPIRE, AUG. 4.

The Greatest Novelty in Vaudeville.

GRACE DEAR AND HER DEARIES.

(NOT JUVENILES)

In her all-Comedy Act "HOME-MADE JAZZ" & Coster Scena "LAMBETH WALK"

ONE BIG SCREAM FROM START TO FINISH.

ALL BOOKING MANAGERS are invited to see this Act. This Week at THE CANTERBURY, Westminster Bridge Road. Permanent address—194, Marylebone Road, Baker Street, N.W.1.

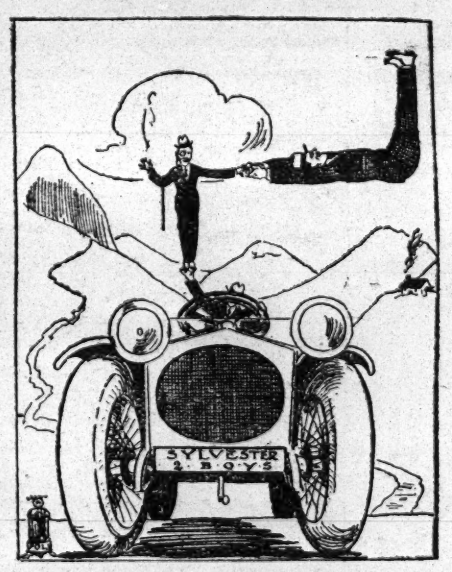
FREDERICK

SYLVESTER AND CO.

The Premier Equilibristic Manipulator.

This Week—EMPIRE, GATESHEAD.
Next Week—EMPIRE, SHEFFIELD.

I am taking a trip this week to see if Jesmond is as pretty as most folk say.



Yes! Some people would have to spend all the week thinking out adverts, but a couple of minutes at my leisure prepares my adverts for about a month—would do longer—but I don't book so far ahead.

I have had to go back to those Green Socks, the weather being so cold.

All Business Coms. to

Agent - - - B. SHEREK.

The Dance Mad Fiddler.

FRANK

WHITMAN.

The Originator of Simultaneous Dancing and Fiddling.

This Week—Hippo., Belfast.

BIRTHS, MARRIAGES, DEATHS

BIRTH.

WILLIAMS.—On Saturday, July 5, at Homeleigh, Barnoldswick, to Mr. and Mrs. Jack Williams (Ivy Maurice), a bonny son. Mother and child now progressing favourably.

MARRIAGE.

WALLACE—CARLETON.—On July 3, at St. Peter's Mancroft Church, Norwich, G. Carlton Wallace to Evelyn Carleton.

IN MEMORIAM.

CINQUEVALLI.—In loving memory of my dear husband, Paul, who died July 14, 1918. Dearly loved and deeply mourned.

HALES.—Thomas Gardiner Hales. Died July 12, 1913. "Peace, perfect peace."

HORNE.—In loving memory of a devoted husband and loved father, Thomas Horne, Priest, who passed within the veil July 9, 1918. Chaplain of the Showman's Guild, and for many years a contributor to this paper.

PRESTON-SPENCER, Janet (Flora McDonald).—In ever fond and loving memory of my beloved Wee Mammy, who fell asleep, July 4, 1916, ever living in the hearts of your loving daughter, Gina, Fred., and family. "As years go on we miss you more, dearest."

PRESTON-SPENCER (Janet).—In loving memory of beloved Wee Mammy, who left us oh, so sad, July 4, 1916. Never forgotten by your loving son, George. (Just home from France, demobilised.)

PRESTON-SPENCER (Wee Flora).—In loving and fond memory of my beloved Wee Mother, who passed away, July 4, 1916, leavng her children broken-hearted at her loss. Never forgotten by her loving and faithful daughter, Jessie, and Wee Joanna. "And God shall wipe the tears from our eyes."

Leeds City Council has ratified the sale of a site in the centre of the city for £80,000 to a syndicate, who are to erect a new theatre there at a total cost of a quarter of a million.

L.T.V. TOUR SEE CALLS

New Song by Haggarty & Long:
"The Fly That Flew By Fat Flo's Flat."

HAL BERT COMEDIAN.

REEVES & LAMPORT OR DIRECT.

THE VERSATILE COMEDIAN

J. P.

LINC

IS VACANT July 21 and 28.

This, Resting, doctor's orders. Next, Hippo., Coventry. JACK DE FRECE or Principal Agents.

The "C. W."

POOLE'S

Entertainments, under the General Management of John R. Poole, present

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Sole Agents:

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson.—Carino, Australian magician, supported by his company of variety artists, including Cheerie and Binks, comedians; Gladys Wynne, vocalist; Bish and Bish, burlesque boxers; Les Bon Bons, musicians.

PALACE.—P., Tivoli, Aberdeen, Ltd.; A. M., Mr. Geo. Neill.—A.B.C. Productions Syndicate present Walter Adams in "Boy Wanted."

Boots, The Chemists, 141, Union-street.

ABERYSTWYTH.

ROYAL PIER PAVILION.—L. & M., Mr. J. F. Younge.—Mr. Charles Locke presents the musical comedy extravaganza, "Who's Your Friend?"

COLISEUM.—R. M., Mr. Jenkin Humphreys.—The Comedy Concert Party, under the direction of Syd Carroll.

SYLVAN PALACE.—R. M., Lt. R. Bowman.—The Barnstormers.

CASTLE PAVILION.—M., Mr. Roland Carr.—Ellison's Entertainers.

Boots, The Chemists, 1-2, The Arcade, Terrace-road.

ACCRINGTON.

NEW HIPPODROME.—G. M., Mr. J. Leo Connor.—Mr. William De Lacy presents the popular revue, "Tangles."

Boots, The Chemists, 89-91, Blackburn-road.

ASHTON-UNDER-LYNE.

EMPIRE HIPPODROME. — P., Messrs. W. H. Broadhead & Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle. — Wilkie Bard, in his latest successes; Dean and Clifton, in singing and dancing act; Leon T. Acland and ladies in musical ensemble; Maxford and O'Neill, fun makers; Fred Alaska and company; Jack Byrne, comedian; and Doc. Campbell, in "Entanglements."

PICTURE PAVILION.—P., Messrs. W. H. Broadhead & Son; G. M., Mr. H. Winstanley; A. M., Mr. John Boyle.—Emily Lay and Pianist, in musical act; and pictures.

Boots, The Chemists, 140, Old-square.

BARROW-IN-FURNESS.

ROYALTY.—L., Mr. Hugh Robertson; M., Mr. T. E. Evans.—The Royalty stock company in "The Confessions of a Wife."

TIVOLI.—L., Signor Pepi; M., Mr. G. Johnson.—Jack Thompson and Annie Walker, Pat Lynch, George Logan, Penman's Four Nibs, Griff, Leighton and Melville and the Bros. Geddes.

PALACE.—L. & M., Mr. C. Finch-Hatton.—Poole's "The Glory of the Vindictive," A. B. Ashe, R. T. Livsey, Ross Warren, and the revuette, "Toyland."

HIS MAJESTY'S.—L. & M., Mrs. Calvert Routledge.—Richard Jerome's concert party, Jollity.

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(Theatrical Dept.)

BATH.

PALACE. — D., Mr. W. S. Pearce.—The Six Brothers Luck, in the revue, "Certs," in which Billy Lytton scores as comedian in chief.

Boots, The Chemists, 21-22, Union-street; 56, Southgate-street.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; A. M., Mr. James M. McCann.—This popular theatre reopened on Monday, when Seymour Hicks and company appeared in the comedy, "Sleeping Partners." Mr. Warwick Pryce precedes the comedy with a humorous musical entertainment.

ROYAL HIPPODROME.—G. M., Mr. Henry T. Downs. — Albert Whelan, Australian entertainer; Barrett and Knowles, the green lizard and his friend; Sandy Powell, comedian, assisted by Lillie le Main; May Sherrard, comedienne; Charles Kasrac and his "Devil-May-Cares"; Stan Kavanagh and Co., comedy jugglers; The Fourits (Cis, Will, Ted, and Fan), entertainers; and the Four Shadies.

EMPIRE.—G. M., Mr. Vincent Potter.—The King's Jesters; Gus Harris, an old favourite here; Jenkins Bros., the funny men from Scandinavia; and Sisters Graham, duettists and dancers, complete.

NEW ALHAMBRA. — G. M., Mr. W. Gibson Bradley.—Vaudeville here by Gerrard and Kray, in comedy and dancing; and the Roxbys, comedy entertainers and dancers. Pictures complete.

GAIETY.—G. M., Mr. Ernest E. Forbes.—Appearing here are the Four Bull's Eyes, in vocal and dancing act; and W. H. Smart, comedian.

WEST BELFAST.—G. M., Mr. Tom Diamond.—Betty Noble, comedienne and dancer; Johnnie Daly, Scotch comedian; and Zimri Stewart, Irish comedian.

BILSTON.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Fred Rothery-Ellis.—The John Ridding Opera Company is paying a welcome return visit, this week's programme including "Il Trovatore," "Daughter of the Regiment," and other operas.

BIRKENHEAD.

THEATRE ROYAL.—Sole P. & M., Mr. W. W. Kelly; A. M., Mr. Hal Lloyd.—Mr. Alfred Denville's stock company, in the domestic drama, "The Broken Heart," with Kate Saville as the heroine.

ARGYLE THEATRE.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. John Keating.—Max Darewski, the popular pianist and composer; George Bass, a comedian; the McKays, in a Scotch scena; Hinsle, comedy illusionist, assisted by Gertie Rees; Leslie Elliott at the piano; Bendon and Cameron, vocal comedians; Nita Kay, comedienne; and Brown's Royal Bioscope.

HIPPODROME.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood.—The Wylie-Tate production, "The Passing Show of 1919," has made a big hit here.

Boots, The Chemists, 239-241, Grange-road.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell.—Nevill Graham presented on Monday evening the comic opera, "The Maid of the East."

GRAND. — R. M., Mr. Geo. Harrop; A. M., Mr. T. Hopcutt.—"The Follies of 1919" are paying a second visit, with Mr. J. Glover in charge.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller.—Vernon Watson, Johnson Clark, the Lawrence Wright Ensemble, Vera Wooton, Jock McPherson, Pasquali Brothers, McNaughton and Gold, &c.

Boots, The Chemists, 12-18, Market-street, Church-street, and Station-road.

BRIGHTON.

THEATRE ROYAL.—M., Mr. Lawson Lambert.—"Eyes of Youth," Mr. Keith Kennett, the producer, appearing as Pablo Salvo.

PALACE PIER THEATRE. — M., Mr. J. W. Cordiner.—The fun of the delightful comedy, "Belinda," is much appreciated by Pier playgoers this week. The piece is most tastefully mounted and capitally acted.

WEST PIER THEATRE.—L., Mr. A. W. Scholey.—"The House Opposite" occupies the stage here, and the clever play receives a cordial welcome.

GRAND.—S. L., Mrs. Kimberley; M., Mr. E. Liston.—Mr. and Mrs. Vaughan admirably present "A Spy in the Ranks" here this week. This exciting military drama from the pen of Mrs. Kimberley is a huge success, and well acted by Mr. Charles H. Herberte, Mr. Frederick Scarth, Miss Winifred Acton, and others.

HIPPODROME.—M. D., Sir Walter de Frece; G. M., Mr. W. H. Boardman; A. M., Mr. A. Coote-Suggit.—Mr. Fred Duprez is a great hit in the Wylie-Tate production of "Mr. Manhattan" this week, whilst Miss Mabel Harley gains high popularity as Lolotte.

Boots, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 88, Preston-road; 17 and 18, James's-street; 19, London-road; 158-162, Western-road.

BRISTOL.

THEATRE ROYAL.—R. M., Mr. Alfred H. Hook.—This week Fred. Granville's interesting drama, "Another Man's Wife," with Arthur C. Goff as Carlos de Vergos, Matt Wilkinson as Sam Smiles, Florrie Hall as Lucia de Vergos, Courtney Robinson as Paul Bernstoff, Digby Hayes as Count Pelikoff, and Little Rene as Lucy de Vergos.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. S. Fortescue Harrison; Asst. M., Mr. Edward Fryer.—Hetty King, in her latest successes; Nixon Grey, comedian; E. D. Nicholls and company, in "It's Up To You"; Herbert Winter and Bunny, in quick-change burlesque, "Comedy Cameos"; Jubb and Jerome, the original drum and bâton girls; the Fuji Family, Japanese artists; and Will Lacey, American cycling comedian; and pictures.

EMPIRE.—L. and M., Mr. Sid Macaire, Asst. M., Mr. Frank Riego.—Mr. Archie Pitt is presenting the musical comedy revue, "Mr. Tower of London." The cast includes Archie Pitt, Grace Fields, Joe Mitchell, Erne Maybury, Harry Dean, Edith Fieldstan, Dolly Montford, Hilda Farrand and Betty Stansfield. Included in the programme are turns by Walton and Lester, "the world's worst Wizards"; Maud D'Estaire, vocalist; and Teddy Lotto, trick and fancy cyclist.

Boots, The Chemists, 7-10, Wine-street.

BURSLEM.

HIPPODROME. — P., Mr. P. Collins.—E. Heffman presents "The Secret Peril," "The Wife Who Wouldn't" is announced for Thursday.

Boots, The Chemists, 28-30, Queen-st.; 19, St. John's-square.

BUXTON.

HIPPODROME.—L. and M., Mr. Allan Milton.—Phyllis and Giles, musical specialty, "On the Farm"; Hassan and lady assistant, magical entertainers; pictures, &c.

OPERA HOUSE.—P., Buxton Gardens Co., Ltd.; Sec. and G. M., Mr. F. A. Hastings.—Charles Windermere and company—Mon., Tues., Wed., "Oh, Alexander!" Thur., Fri., Sat., "The Muddler."

Boots, The Chemists, 45-50, Spring-gardens.

CANNOCK.

HIPPODROME.—P., Mr. B. Kennedy; M., Mrs. H. Elliman.—Dr. Walford Bodie, supported by variety, is attracting excellent houses.

CHELTENHAM.

THEATRE AND OPERA HOUSE.—L. M., Robert Redford; G. M., Mr. H. Oswald Redford.—Return visit of Mr. Edward F. Furneau for a four weeks' season. This week "Lest We Forget." Mr. Furneau as Frank Denton, Miss Nina Gerrard as Rose.

GILLSMITH'S HIPPODROME.—M. D., Mr. Cecil Gill Smith.—Miss Dora Moorhouse presents "Next, Please," with Johnny McElroy.

Boots, The Chemists, 129-130, High-street.

CROYDON.

EMPIRE PALACE.—M. D., Mr. Charles Gulliver; M., Mr. Eustace Jay. — The McNaughtons, Cooper and Lait, Mr. Hymack, pictures, Lucille Benstead, Arthur Brough, Maggie Benson, Rosie Reys, Mimi, Michaeloff Trio, Maude Aston and company.

Boots, The Chemists, 38, George-street; 42-44, North-end.

DERBY.

HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; R. M., Mr. H. G. Garnham.—Beau Brummel, George Lashwood; Merton and Rydon, comedy artistes; Le Dair; Hilda Dawson; Christopher and Columbus; Seven Bubbles; and Damsell and a Boy.

PALACE.—L. & M., Mr. Edward Avinal.—Little Hackenschmidt, bantam-weight wrestling champion; also Ray and Douglas, Vesta Love, Five Sports, Mollie Dene, and Little Freda Ray.

PAVILION.—P., Strollers' Syndicate, Ltd.; R. M., Mr. C. Watkin Knight.—Mr. Mackenzie Lee presents his concert party entertainment, "Joy."

Boots, The Chemists, 45-51, St. Peter's-street; 147, London-road; 267, Normanton-road; 41, The Wardwick; 15, St. James-street.

DEVONPORT.

HIPPODROME. — G. M., Mr. A. E. Harper. — The vaudeville programme includes Thirza Fanson, the unusual girl; E. E. Ford, Australian mimic; Vera Rooney, American dancer; Maple and Burnell; Alf. Leonard Duo, in phantasy, "Inspiration"; and Eight Dainty Maids.

DEWSBURY.

THEATRE ROYAL. — P., Messrs. Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith.—Mr. Frank Liston presents Mrs. F. G. Kimberley's play, "Ruined Lives."

EMPIRE.—P., Messrs. G. W. & G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett.—Herbert Darnley in sketch, "If—!"; Takase, Japanese conjurer and dancer; Bros. Morris, novel comedians; "The Warder and the Convict"; Daisy Morrell, comedienne and dancer; Billy Bryant, comedian and mimic; Wood and Cragg, balancers and comedy acrobats; Smith and Joyce, some singer and some fool.

Boots, The Chemists, 38, Market-place.

DONCASTER.

PALACE.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—The Six Brothers Luck present their musical comedy, "What Next!"

Boots, The Chemists, 71, Frenchgate.

DOUGLAS, I.O.M.

GRAND.—P. and M., Mr. Frederick Buxton.—Macini, violinist; Peggy Fame; J. E. Sutton at the piano; Victor and Ramor; The Glenroy Troupe; Wal Marsden; and The Orpheus Trio.

PALACE.—P., Palace and Derby Castle, Ltd.; M., Mr. Charles Fox.—Cruikshank, the well-known comedian; Dentia, the dancer from the Russian Ballet; Madame Stepanoff and Mlle. Zenga; J. H. Wakefield; the Davinci Trio; Allan Shaw; the Royal Bioscope; Evelyn and Clayton, in their bric-a-brac act; Vivian Foster.

VILLA MARINA.—The Douglas Corporation; M., Mr. Noah Moore.—Feldman's Songsters appear here in the sketch, with songs, "Musical Marriages"; Miss Jean Robb and Mr. Jim Dixon present a potpourri of musical comedy; The Carina Trio and the Municipal Orchestra. A great feature at the Corporation Amusement House is the Sunday concert. In the afternoon Miss Mabel Kemp and Mr. Robert Carr, of The Georgians. In the evening Miss Mollie Baldwin, Mr. Thomas Howell, The Æolean Trio—Mr. George Middleton, piano; Mr. Cecil Godard, violoncello; and Mr. Harry Acres, flute; and Mr. James Hunter in his monologues.

Boots, The Chemists, Victoria-street and Duke-street.

DOVER.

ROYAL HIPPODROME.—William Garland presents the South American revue, entitled "Coloured Society."

KING'S HALL (Pictures). — Warriner, violinist.

Boots, The Chemists, 11, Cannon-street.

DUBLIN.

GAIETY.—M., Mr. C. Hyland. — The drama, "By Pigeon Post," produced by Mr. Arthur Hardy.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton.—Bransby Williams, the favourite character actor; Fred Curran, comedian; Frank Whitman, "the dance mad fiddler"; Peggy Walsh and Molly Milne, vocalists; Royal Bartle Quartette; Harry Bedford, "the idyllic tramp"; and Mamie Dingle, vocalist.

EMPIRE.—L., Mr. B. Armstrong; M., Mr. A. Armstrong.—Harry Roxburg in his revue, "Mary Had a Little Lamb"; Brinkman and the Steele Sisters, in song travesty; the Three Sisters Dale, musical act; the Mirandos, in the sketch, "The Sailor and a Girl."

QUEEN'S.—M., Mr. C. F. Wright.—Mr. Ira Allen and company of Dublin artists present Arthur Shirley's domestic drama, "The Stepmother."

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. and Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden.—Tom Edwards ventriloquist; Flora Cromer, character entertainer; the Miles-Stavordale Quintette; the Four Storks; Sanni, in comedy speciality, "Tit-Bits"; the O'Cullens, in a musical scena; Albert Voice, actor-vocalist; Dick Williams, coon delineator; and pictures.

QUEEN'S.—P., Mr. Arthur Henderson.—Jack Mack and company, entertainers; and Mack and Tyre, comedians, provide the variety portion here. Pictures complete.

MAIN STREET THEATRE.—P., Mrs Burke. — Trevis and Trevis, singers and dancers; and pictures.

PALLADIUM.—M., Mr. A. F. Gibson.—Variety here by Lance and Nellie, in dancing act; and Bobbie Graham, comedian. Pictures complete.

PRINCESS'S.—M., Mr. Edward.—Henry Merton, comedy mimic; and Kitty Corri, versatile artist, appear here. Pictures complete.

Boots, The Chemists, 14, Reform-street.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. and M., Messrs. Murray King and Clark.—Mr. Martin Henry's company in "You Never Know, You Know."

PIER THEATRE.—M., Mr. H. Owen Taylor.—Messrs. Stafford and Woodward's company in "The House of Peril."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond.—Goodfellow and Gregson, the laughtermakers; Mezzetti and Lusby, in triple bar act, "The New Recruit"; Henry Bekker, in "Artistic Deceptions"; Betty Bruce, character comedienne; Lily Young, comedienne; Vera Caine, in novelty speciality act; and Gregory and Lydia, in musical act.

DEVONSHIRE PARK WINTER GARDEN.—M. and Sec., Mr. E. A. Brown.—Daily concerts by the Devonshire Park Orchestra, under the direction of Mr. William MacBean.

Boots, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

GAINSBOROUGH.

KING'S.—P., Mr. Arthur Carlton; R. M., Mr. Shelford Walsh.—Aimée Gratton Clyndes and Walter Saltoun's company appeared here for three nights this week in "Soiled."

Boots, The Chemists, 30, Market-place.

GREAT YARMOUTH.

THEATRE ROYAL. — L., Mr. W. H. Nightingale.—Messrs. Stafford and Woodward's company in "Wild Heather," featuring Miss Letty Paxton and Mr. E. Hamilton Jordan.

REGENT.—G. M., Mr. G. F. Allen.—Phil Rallis Trio, acrobats; Cole Cliffe, comedian; the Realms, dancing duo.

HIPPODROME.—G. M., Mr. E. W. Nichols.—The Coenens; Jackson and Marte; Winstoll; Desmonds Quartette; the White Four.

BRITANNIA PIER.—G. M., Mr. H. Tunbridge.—The Britannia Pierrots, under Bob Roberts; Frank Blythe's company in "Shrapnel," an artistic vaudeville production.

WELLINGTON PIER.—G. M., Mr. A. A. Cash.—The High Flights Concert Party, under Tom Mellor.

BEACH RING.—Mr. F. Gee's Troubadours continue their popular shows.

GORLESTON PAVILION.—G. M., Mr. E. Oakes.—The Wayfarers Concert Party.

Boots, The Chemists, 2, Broad-row, King-street, and Theatre-plain.

GREENOCK.

KING'S.—P. & M., Messrs. A. B. and J. J. Wright.—The bill here includes Li Sing Foo, who presents the original Chung Ling Soo Mysteries; Nan Melville and Ina Gardon, in vocal and dancing scena; the Deldees (George and Ethel), comedy couple; Donald McDougall, Scotch comedian; Arthur Slater, in whistling comedy act; and the Selvini Duo, in novelty cycling act.

Boots, The Chemists, 24, Hamilton-street.

HALIFAX.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson.—"The Second Mrs. Tanqueray" is being presented by Miss Cecile Barclay and Mr. Rupert Lister's company, who are continuing a successful repertoire season here. "The Master of Iron" will be performed during the latter half of the week.

GRAND.—P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton.—A new play entitled "Dope" is being presented by Miss Dot Stephen's company. On Friday "The Fortunes of War" will be substituted.

PALACE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. E. O. Waller.—A popular loading turn is provided by Bob Anderson and his polo pony. Also on the bill are the Three Piccadillians, in musical act; France and Stewart, comedians; Cara Magda, gymnast; Bibobi, the Sousa of the bells; Phil and Phlora, in silent comedy; and Ettie Howard.

Boots, The Chemists, 1, Cornmarket.

HANLEY.

ROYAL.—M. D., Mr. Chas. G. Elphinstone; M., Mr. Frank Powis.—Alfred Denville's stock company completed a long and successful stock season with "Second to None."

GRAND.—M. D., Mr. Chas. G. Elphinstone; M., Mr. Albert Bulmer. — Wee Georgie Wood, in "Black Hand George," supported by Dolly Harmer and Tom Blacklock. Also appearing are May Henderson the dusky comedy queen; Madge Velma and her Ruffles; Granville, with his orchestraphone; Jack, Lilly Butt, and Sam Hilton, comedian.

Boots, The Chemists, 24-26, Piccadilly.

HASTINGS.

GAIETY.—P., Hastings and St. Leonard's Theatre Co., Ltd.; M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt.—This theatre, which has been closed a fortnight for redecorations, reopened on Monday with Mr. Ralph Haslam's company in "Bubbly," an excellent cast including Miss Ivy Tresmand, Miss Kathleen Martyn, and Mr. Edmund Russell.

Boots, The Chemists, 17-19, Robertson-st.; 61, George-st.

HUDDERSFIELD.

HIPPODROME.—R. M., Mr. J. Alban Newton.—Aimee Gratton-Clyndes and Walter Sattoun present their No. 1 London company in the successful play, "Soiled," with "The Man She Bought" as Friday night's attraction.

PALACE.—P., The MacNaughten Vaudeville Circuit, Ltd.; M., Mr. Herbert Garside.—Under the title, "Who is She?" Mr. George Urie Scott presents "A Sweet Singer of the Street"; Manuel Vega, in his original comedy act; Will Gardner, comedian; L./Cpl. Jock McVean, whistler and mimic; May Renter, the girl with a big voice; Les Klicks presents "The Spider and the Fly"; Dene Dunlop, the cheerio comedian.

Boots, The Chemists, 18, King-street.

ILFRACOMBE.

VICTORIA PAVILION.—M., Mr. E. J. Tamlyn.—The Anglo-Indian concert party.

ALEXANDRA HALL.—L. and M., Mr. R. Benoke.—First three evenings, "David Garrick" and "A Bunch of Violets," presented by Mr. Leonard Laurence and company. Last three evenings Mr. J. H. Shaw's company in "The Quaker Girl."

GAIETY HALL.—P. and M., Mr. A. J. Harding.—"Lavender and Lace" concert company.

ARCADE LAWN.—Mr. Edward Eliott's Pronouns concert party.

PIER BANDSTAND. — Mr. Roland Knight and The Arabesques

LEEK.

GRAND THEATRE.—P., Leek Theatre Co., Ltd.; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"Lone Star," "Turf Conspiracy," and other pictures.

SALISBURY PALACE.—P., Mr. Sampson Salt; L. & G. M., Mr. Allan Milton; R. M., Mr J. W. Malpass.—"Within the Cup," and other films.

Boots, The Chemists, 17, St. Edward-street, and Sheep Market-street.

LEITH.

ALHAMBRA.—G. M., Mr. Henry Lees; A. M., Mr. James Cousins.—Roy Brothers' revue, "Splashes," with Syd Kirby, Alec Regan, and Maude Frances in leading rôles; also the humorist, Dave Godfrey; and the lady juggler, Les Mars, are here this week.

Boots, The Chemists, 15, Leith Walk.

LLANDRINDOD WELLS.

GRAND PAVILION.—Monday, Tuesday, and Wednesday the Comyn Comedy Company present "Cynthia Lends Her Husband," and on Thursday, Friday, and Saturday, "The Unknown Quantity."

Boots, The Chemists, Vaughan-street.

MIDDLESBROUGH.

THEATRE ROYAL.—L. & P., Mr. J. C. Imeson; G. M., Mr. Cecil J. Imeson.—Mr. Matt Melrose's capable company are presenting the bright musical comedy, "Pekin to Paris." Specialities are given by the Melroses; Sisters Asciby, Continental dancers; Frank Probyn, actor vocalist; and Kitty Franklin, soprano.

HIPPODROME. — Sole P., Mr. Thos. Thompson; A. M., Mr. W. S. Gibson.—The capital musical combination associated with the Middlesbrough Tykes' Cycle Club present their successful operetta, "The Bishop of Hereford and Robin Hood," with a strong cast, and produced under the direction of Mr. T. Gibbon.

EMPIRE.—P., Empire Palace of Varieties (Middlesbrough), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer.—Victor Kelly, comedian; J. Alexander presents the Neptune Quintette in vocal act; Lyons and Fay, comedians; Holt Trio; Walter Kemp and Co. in Scottish comedy, "Jock's Invention"; Virginia Earl, American vocalist; and R. W. Willey, character comedian and eccentric dancer.

Boots, The Chemists, 17, Corporation-rd.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock & Fitt; M., Mr. Hy. Furnival.—Mr. G. Carlton Wallace's repertory Co. in "Home, Sweet Home"

HIPPODROME.—P., Messrs. Bostock & Fitt.—Messrs. Jazon and Montgomery present the revue, "The Marriage (K)not."

ELECTRIC CINEMA THEATRE.—P., F. H. Cooper and Co.'s Cinemas, Ltd.; M., Mr. Will Smith.—Varieties: George Rapley, Florence Kendall.

THATCHED PICTURE THEATRE.—P., Mr. J. O. Bond.—Varieties: Howard Flynn, Elsye Haynson, the Brazilian Trio.

PRINCE OF WALES' PALACE. — P., F. H. Cooper & Co.'s Cinemas, Ltd. — Varieties: Red, White, and Blue Cyclists.

SPRING GARDENS PAVILION. — P., Mr. Horace Rose.—Concert Party, Punchinelli.

Boots, The Chemists, Brigg-street; 6, Goat-lane; 22, Magdalen-street.

NORTH SHIELDS.

THEATRE ROYAL.—L. & M., Mr. Stanley Rogers; G. M., Mr. Horace Lee. — Messrs. Frank and Hoskins' company, in revue, "Never Mind."

BLACK'S THEATRE.—P. & M., Messrs. Brothers Black; A. M., Mr. J. F. Heslop.—The Yelson Trio, gymnasts; Dolly Ross, comedienne; and pictures.

Boots, The Chemists, 15-17, Saville-street.

NUNEATON.

HIPPODROME.—P., United Electric Theatres, Ltd.; R. M., Mr. H. R. Lynn.—Maud Warburton and Wilson Howard's company in "The Shaughraun."

Boots, The Chemists, 11, Market-place.

PAISLEY.

RINK PICTURE AND VARIETY PALACE.—Sole P., Mr. E. H. Bostock; M., Mr. D. W. Reid.—West Maple Trio, in a musical act; James Williams, comedian and dancer; Les Three Platas, Spanish acrobats and tumblers; and pictures.

PLYMOUTH.

THEATRE ROYAL.—D. & L., Mr. James M. Glover; A. M., Mr. H. E. Jones.—The naval play, "In the Night Watch."

PROMENADE PIER.—A. M., Mr. John Higson.—Dorothy Wills presents the costume concert party, Rhapsodies.

PALACE THEATRE.—P. & L., Provincial Vaudevilles, Ltd.; G. M., Mr. C. E. Prance.—G. H. Chirgwin, the white-eyed Kaffir; Pharos, in ancient and modern magic; Kuba Quartette, in vocal and instrumental scena; Bruce Green, dame comedian; Lucy Brennan, vocalist and dancer; the Mestry Sisters, society gymnasts; and James Stewart, the tramp at the piano.

GRAND.—P. & L., Mr. Geo. H. King and Mr. H. B. Parry.—The stock company in the stirring play, entitled "The Plaything of an Hour."

REPERTORY THEATRE.—P. & L., Mr. Geo. H. King and Mr. H. B. Parry.—The attraction here is the romantic play presented by the company, "Lord and Lady Algy."

PORT TALBOT.

NEW.—Jt. L., Messrs. John Evans and Vivian Aldridge; G. M., Mr. Vivian Aldridge.—Eight Rhondda Miners, Tommy and Jack, Dainty Ethel, Fred Richards.

REDDITCH.

PALACE.—R. M., Mr. Joseph Baron.—Arthur Gibbons and Dudley Stuart's company presents "Bella Donna."

Boots, The Chemists, 3, Evesham-street.

ROCHDALE.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Wm. Holland.—The fourth week of the repertory season of the Hathaway-Baron company finds them meeting with an increasing measure of success. "The Scarlet Band" and "A Woman of No Importance" are two of this week's plays, and the management have hit on the idea of allowing the audiences to decide Friday's play by their votes during the week.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—The artists here include Sara Williams, vocalist; Arthur Lucan and Kitty McShane in the comedy "Come Over"; Frank H. Fox, character comedian; Will Walton and Co., entertainers; Two McErans, singers and dancers; Benedetti Bros., comedians and violinists; and Mozzetto and Page, jugglers.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—Alfred Swift, entertainer; and Horner and James, who give a comedy dancing and acrobatic act; and pictures.

Boots, The Chemists, 42, Drake-st.; 59-61, Yorkshire-st.

ROTHERHAM.

HIPPODROME.—P., Rotherham Hippodrome, Ltd.; M. D., Mr. Ernest G. Smith; R. M., Mr. Chas. Danton. — The Rubani Trio, presented by Jack Ruben, Gertie Bainbridge, Queenie and Madeline Hall, in distinctive songs and dances; the Omega Trio of acrobats; Edgar Curtis in vaudeville act; Horace Kirk, cornettist; Charles Rich, comedian and raconteur; Bob and Dotty; and Ould Begorra, funny artist, also figure on the bill.

EMPIRE.—P., Mr. J. Steeples; G. M., Mr. Geo. Shaw; R. M., Mr. J. W. Dickinson.—Royal Raceford, illusionist; Searles, concertinist; Ruth Jones, contralto; Johnny Watson; and Lenoy and Macer, comedy duo.

Boots, The Chemists, 10-12, High-street; 8, Bridgegate.

SALFORD.

REGENT, LTD.—M. D., Mr. W. Turner; G. M., Mr. Bert Broadbridge. — Joe Ray presents "The Fisher Girl." Turns by Les Castons, musical speciality; the McLean Twins, Scotch song and dance.

ROYAL HIPPO.—P., Messrs. Wm. Hy. Broadhead & Son; R. A. M., Mr. Fred Bernardo.—"Hello! Lancashire," presented by E. C. Jazon and M. Montgomery.

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston.—Mr. W. H. Glaze and Mr. J. Ussher present Miss Jane Wood and company in new play, "A Sinner in Paradise."

PALACE. — R. M., Mr. Will Murray; A. M., Mr. Harry Taylor.—Varieties by Mary Leighton, soprano; the D'Ormondes, novelty cyclists; William Burr and Daphne Hope, in "A Fireside Flirtation"; Zaleski, in novelty act; Allan Hanbury, the talkative dame; Soga Trio, Japanese artists; Brothers Alders, rag-time harpists; the Daring Dinnies, speciality dancing; and Harry Taft, comedian and whistler.

HIPPODROME.—R. M., Mr. Harry Yardley.—Harry Burns presents the Welch-Conrad production, "Making Movies"; Russell Car, ventriloquist; Rosie Lloyd, comedienne; Dippy Dipers and Flo Bennett, in acrobatic absurdities; Marie Crisetta, dancer; Great Maurice, card manipulator; Pat Thayer and Denis O'Neil, entertainers.

Boots, The Chemists, 84, High-street, Shirley; 97, East-street; 25, Above Bar; 103, St. Mary's-street; 107, Shirley-road; 29, London-road; 155, Bevois-hill.

STIRLING.

ALHAMBRA.—M. D., Mr. Fred Collins; R.M., Mr. Geo. Paulton.—Watson Hume and Violet Moffat, in "Weelum"; Tom Franks, ventriloquist; Ford and Cunard, comedians; Dandy George, acrobat; Hess and Lisbon, skaters; Busoni, musician; Loch and Lomond, entertainers.

OLYMPIA.—R. M., Mr. Jack M. Calder.—Mr. Ernest R. Abbott and company in "The Passions," "Sapho," and "Neither Maid Nor Wife."

STOCKTON.

GRAND.—P., Alderman J. Batty; M., Mr. W. Batty. — Little Miss Mary, with Leonard and Semon; Tony Wood, Fernie and Dryden, The Flemings, Joe Lewis, Cambo and Castelle, and "Reported Missing," playlet by local amateurs.

HIPPODROME.—P., North E. Entertainments, Ltd.; S., Mr. G. V. Stainton; M., Mr. H. B. Metcalfe.—Miss Marie Santoi's "Night in Japan"; Paul Vandy, juggler; Milly and Gordon Trio; Andie Burns; Will Norrie; Cowley and Rick, and Harry Harvey.

Boots, The Chemists, 104-105, High-street.

The Ideal Beauty.

WHAT IT IS, AND HOW TO POSSESS IT.

By "ESTELLE."

DO you know what it is like to read a novel—one that begins with a heroine whose charms are not enumerated, but whose personality and environment seem to have some resemblance to your own? And then, on page four or five, to find something of this sort: "Her (the heroine's) hair rippled in soft, shining waves round her delicately tinted face. She had one of those peach-like skins that never seem to roughen or to burn. Her eyes were hidden at the moment under long silken lashes, but a dimple hovered at the corner of her red mouth, as she pulled a rose to pieces between her white hands"—and so on.

At this point, if you are analytic, you begin to compare this exquisite creature with yourself. With what results? To find that you are hopelessly at a disadvantage, and that you are lucky if you can find one point in your looks that can vie with her fictitious charms. The story loses half its interest; you are no longer identified with the heroine.

But has it ever occurred to you that with a little patience and perseverance, that flowery description, with one or two slight alterations, might be applied to YOU?

YOU CAN'T HELP YOUR FEATURES—BUT you can help your skin, your hair, your hands—and that is something. Look carefully at the description of your heroine. Nothing is said about her features, unless you count a dimple as a feature. Let us be systematic.

Her hair is described as "rippling in shining waves."

YOUR HAIR WOULD BE JUST AS PRETTY if you would shampoo your hair with stallax instead of that common soap or manufactured "wash," that you are ruining it with at present. If, owing to your unkind treatment, it is thin and inclined to split at the ends, you should try this simple home recipe. One package boranium, obtained from any chemist, mixed with ¼ pint bay rum. Boranium possesses wonderful properties of renewing the strength, beauty, and natural colour of the hair. "Perhaps," you say, "this is all very well." Admitted that these preparations make the hair thick and glossy, how can anything but nature, or hot irons, produce "rippling waves?" Have you never heard of silmerine?

A little liquid silmerine applied on the hair before going to bed and brushed out in the morning, will transform your straight locks into the most bewitching tight curls or fascinating "kinks," according to the amount used and your individual tastes.

To return to our heroine. "How can I ever accomplish a peach-like skin," you ask in despair, "and having secured it, how render it impervious to roughness and sunburn? No, it is too much." Nevertheless, there is much TRUTH IN OLD PROVERBS, and when you so glibly quote "Beauty is but skin deep," do you realise that you are stating a solid, undeniable fact—one on which a whole philosophy of beauty has been based?

Below a skin that may be blotched, roughened, and discoloured, is a complexion as clear and as fresh as a little child's. But how remove the ugly outer layer, the pores of which are clogged with waste matter? The skin is a delicate fabric, and no force must be used. Mercolised wax, which contains oxygen, will, if applied like ordinary cold cream, invisibly absorb the ugly outer cuticle, leaving the lovely new skin in all its glory.

To protect this delicate skin from the devastating effects of wind and weather, bathe the face and neck with a little cleminite dissolved in water which will form the lightest of films over the complexion, at the same time giving it the much-coveted "peach-like bloom."

As to the long silky lashes, a little mentaline rubbed into the roots of the lashes with the tips of the fingers before going to bed will work wonders. If your hands are not as white as you would wish, a little lemon juice will remove bad stains, and bicrolium jelly will take away all redness and chapping.

A week or two of this treatment will make that description applicable to you. If you sit and pull a rose to pieces, any critical observer will have time to notice charms in you which attract immediate attention, and which will bear the closest scrutiny.

T

ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Tuesday morning in each week]

PLAYS.

Abbott, Ernest, Co.—July 7, Olym., Stirling.
Airman's Wife. — July 7, T.R., Sheffield; 14, T.R., Worcester.
Amazing Marriage.—July 7 and 14, T.R., Norwich.
Antagonist.—July 7, Pal., Rugeley; 14, Col., Aberystwyth.
Après la Guerre.—July 7, Hip., Derby.
Baby Mine.—July 14, T.R., Morecambe.
Baynton, Henry, Shakespearean Co.—July 7, O.H., Harrogate; 14, T.R., Edinburgh.
Belinda.—July 7, Pal. Pier, Brighton; 14, New, Salisbury.
Billeted.—July 14, Pal., Westcliff.
Blacklock Tour.—July 7, Hip., Hanley; 14, Pal., Leicester.
Brigadier Gerard.—July 7, Royal, Aldershot; 14, Empire, Kingston.
Bubbly.—July 7, Grand, Hastings; 14, W. Pier, Brighton.
Cash on Delivery.—July 7, Hip., Margate; 14, Gaiety, Dublin.
Charsley Opera Co.—July 7 and 14, Shakespeare, Liverpool.
Chinese Puzzle.—July 14, O.H., Coventry.
Country Girl.—July 7, T.R., Birmingham.
Cray, Oswald (White Co.). — July 7, E., Mountain Ash.
Custody of the Child. — July 7, Vic., W. Stanley; 14, Pal., Durham.
Damaged Goods.—July 7, E., Penge; 14, Pal., Tottenham.
Dobell Rep., W. L. — July 7, Town Hall, Carlow; 14, P.H., Kildare.
Edmonds, B. Vic., Rep.—July 7, O.H., Burton-on-Trent; 14, H.M.T., Walsall.
Eyes of Youth.—July 7, T.R., Brighton; 14, Gaiety, Hastings.
Five Nights.—July 7, P.O.W., Grimsby; 14, O.H., Scarboro'.
Forgotten.—July 7, Hip., Wrexham; 14, Hip., Salford.
Girl from Ciro's.—July 7, G., Swansea.
Gordon and Heather Rep.—July 7, Victoria, Lye.
Heart of a Thief.—July 7, Gaiety, Houghton; 14, Royal, Seaham Harbour.
Heart of the World.—July 7, Town Hall, Ayr; 14, T.R., Glasgow.
Hero Hathaway and V. A. Baron Rep. Co. —July 7, T.R., Rochdale; 14, T.R., Halifax.
His Australian Wife.—July 7, T.R., Smethwick; 14, T.R., Aston.
His Last Leave.—July 7, Queen's, Farnworth.
His Little Widows.—June 7, Hip., Brighton.
Hushed Up.—July 7, T.R., S. Shields; 14, Pal., Watford.
Ignorance. — July 7, Pal., Llanelly; 14, Grand, Pentre.
In the Night Watch.—July 7, T.R., Plymouth; 14, Hip., Richmond.
Irresistible Marmaduke, The.—July 7, Weston, Torquay; 14, Worthing and Bognor.
Jeffersons.—July 7, Pal., Westcliff-on-Sea; 14, Royalty, Morecambe.
John Raymond's Daughter.—July 7, Pal., Weston-super-Mare; 14, Pav., Llandrindod Wells.
Kean, Edmund.—July 7, T.R., Nottingham; 14, King's, Glasgow.
Lass of Dingley Moor.—July 7, E., Golders Green; 14, T.R., Hanley.
Litchfield, Emma, Co. (Rep. Season).—T.R., Whitehaven.
Maid of the East.—July 7, O.H., Blackpool; 14, O.H., Blackpool.
Marriage (K)not, The.—July 7, Hip., Norwich; 14, Hip., Norwich.
Maude, Winifred. — July 7, T.R., West Bromwich; 14, Hip., Cannock.
Mill Girl's Wedding.—July 7, E., Golders Green; 14, T.R., Hanley.
Mormon and the Maid.—July 7, T.R., West Bromwich; 14, Hip., Cannock.
My Old Dutch.—July 7, E., Southend.
Old Times Back Again.—July 7, Prince's, Bradford.
One Law for Both.—July 7, Royal, York; 14, Royal, Chatham.
Reading Opera Co.—July 7, Hip., Bilston; 14, Pav., Rhyl.
Red Moon.—July 7, Hip. Nottingham.
Remnant.—July 14, T.R., Morecambe.
Rotters, The.—July 14, O.H., Scarboro' (3), O.H., Harrogate (3).
Royal Divorce.—July 7, Pal., Tottenham; 14, Pal., Walthamstow.
Safe Home Again.—July 7, T.R., Jarrow; 14, T.R., South Shields.
Shanghai.—July 7, T.R., Portsmouth.
Sherlock Holmes.—July 7, Lyc., Taunton (3); Knightstone Pav., Weston-super-Mare (3).
Shipmates.—July 7, Princes, Portsmouth.
Should a Doctor Tell?—July 7, Col., Ilkeston; 14, Col., Long Eaton.
Sinner in Paradise.—July 7, T.R., Bournemouth.
Sleeping Partners.—July 7, O.H., Belfast.
Soiled (North). — July 7, King's, Gainsborough.
Soiled (South).—July 7, Hip., Huddersfield; 14, Hip., Mexborough.
Temporary Gentleman.—July 7, Pal., Walthamstow; 14, Pal., East Ham.
Thief, The.—June 30, Pal. Pier, Brighton.
Three Weeks.—July 7, Marina, Lowestoft; 14, Ramsgate.
Tiger's Cub.—July 7, Pav., Weymouth.
Tommy's French Wife. — July 7, Met., Bootle; 14, T.R., Middlesbro'.
Unmarried Mother.—July 7, E., Mountain Ash.
Warning to Mothers.—July 7, O.H., St. Helens; 14, T.R., Leicester.
Week-End (No. 2 Co.).—July 7, E., Swindon.
Woman's Victory. — July 7, E., Golders Green; 14, T.R., Hanley.

REVUES.

After the Ball.—July 7, Tivoli, Hull.
All Aboard.—July 7, T.R., Worcester; 14, Grand, Swansea.
Any Lady.—July 7, E., Sunderland.
Better 'Ole.—July 14, Alhambra, Bradford.
Box of Tricks.—July 7 and 14, E., Edinburgh.
Buzz Along.—July 7, Pal., Ebbw Vale.
Clicked.—July 7, Grand, Walsall; 14, Hip., Bilston.
Dilly Daily.—July 14, Alhambra, Stourbridge.
Dimple's Dodges.—July 7, Hip., Bolton; 14, Hip., Rochdale.
Happy Days.—July 7, Pal., Gloucester; 14, O.H., Dudley.
Hello, Blackpool.—July 7, T.R., Seaham Harbour; 14, O.H., St. Helens.
Hotch-Potch.—July 7, E., Sheffield.
Hullo! Baby.—July 7, Pal., Bordesley.
Hurly-Burly.—July 7, Empire, West Bromwich.
It's Topping.—July 7, Pal., Bradford; 14, Pavilion, Southport.
Jack-in-the-Box.—July 7, E., Sheffield; 14, E., Shepherd's Bush.
Jolly Times.—July 7, E., Hackney; 14, Hip., Woolwich.
Joyland.—July 7, Hip., Golders Green.
Keep Off the Grass.—July 7, Pal., Nelson; 14, Met., Bootle.
Lads of the Village.—July 14, Pal., Southampton.
Little Miss Mufti.—July 7, E., Barnsley.
Mandalay.—July 14, T.R., Gainsboro'.
Mumming Birds.—July 7, T.R., Chester; 14, E., Holborn.
Na-Poo.—July 7, Pal., Maidstone; 14, Emp., Bristol.
Next, Please.—July 7, West Bromwich; 14, Redditch.
Nights of Gladness.—July 7, T.R., Aston; 14, T.R., Smethwick.
Odds On.—July 7, E., Kilburn; 14, Croydon.
Oh! La! La!—July 7, T.R., Winchester; 14, T.R., Wolverhampton.
On the Wing.—July 7, E., Newcastle; 14, Pal., Manchester.
Over the Top.—July 7, Hip., Southampton; 14, Hip., Boscombe.
Ship Ahoy!—July 7, Redhill; 14, Empire, Rugeley.
Spades and Diamonds.—July 7, Playhouse, Llanhilleth; 14, E., Mountain Ash.
Splinters (Les Rouges et Noirs).—July 7, Lyc., Newport; 14, Royal Court, Warrington.
Strawberries and Cream.—July 7, Hip., Colchester; 14, Pav., Leicester.
Stunts.—July 7, Hip., Woolwich; 14, Pal., Manchester.
Sugar Baby.—July 7, Palace, Tynemouth.
Tails Up.—July 7, Pleas. Gdns., Folkestone; 14, Royal, Brighton.
Tip-Top.—July 7, E., Glasgow.
Toodle-oo.—July 14, T.R., Leigh.

FINSBURY PARK EMPIRE MATINEE.

A matinée, in aid of the Hon. Evelina Haverfield's Fund for Disabled Serbian Soldiers, was given on Thursday, the 26th ult., at Finsbury Park Empire, by kind permission of Mr. Frank Allen, manging director of Moss' Empires, Ltd. The organiser was Miss Erica Beale, and the matinée was under the patronage of Queen Alexandra and H.H. Princess Marie Louise. The last-mentioned, attended by a lady in waiting, was present, and was received on her arrival by the Mayor and Mayoress (Sir George Elliott, M.P., and Lady Elliott) and members of the Borough Council.

In the course of the afternoon Mr. Cecil A. Collins, the manager, came forward and read a telegram from Mr. Frank Allen, who expressed his regret that he was unable to be present, and wished the matinée every success. He desired it to be mentioned that the artists, orchestra, and staff had given their services for this good cause. Hundreds of charity matinées had been arranged during the past four years, and he had never had a single refusal from an artist; while on many occasions those who had travelled long distances had even refused payment of their expenses. Moss' Empires had handed over the sum of £100,000 raised by entertainments for war charities, but this could not have been done unless the artists had given their services.

The Hon. Evelina Haverfield then gave an address on behalf of the fund, but first expressed her own thanks to the artists who, she said, were always willing to give their services for charitable objects.

The Mayor, who was the next speaker, remarked that that was not the first time that he had appeared on the music hall stage in the cause of charity. He had much pleasure in proposing a vote of thanks to Her Royal Highness for her attendance. The Royal Family had no more loyal subjects in any part of the kingdom than the inhabitants of merrie Islington Their thanks were due to the ladies of title who had sold programmes, also to Mr. Frank Allen, who was always ready to give the use of the theatre for charitable objects, to the artists, and the orchestra and staff.

The programme was carried out by the Gleesome Singers, Percy Honri, Miss Marjorie Essex (whose father, Ald. Essex, was present), Nixon Grey, Austin Rudd, Jen Latona, Franklin and Salisbury, Dorothy Ward, Nellie Wallace, Novel Naidie Nelson, Hettie King, Carmina Cliff, Cicely Courtneidge, Max Darewski, and Shaun Grenville.

"YOU'RE SPOTTED."

Revue, in Five Scenes, Produced at The Granville, Walham Green, on Monday, June 30.

Messrs. Hart and Leonard's revue had a hearty reception at The Granville. What plot there is concerns the theft of a box of valuables from the Ranch, which forms the first scene. In the succeeding scene, New York Broadway, the box is taken from Billy Blobbs by Tim Ruskin, and then follows comedy, music and dancing, all ending merrily enough. Some capital gags are introduced, notably the street musicians, queue, and conjuring ones.

Mr. Will Page is very funny throughout; his every antic is humorous, and he scores his points easily. He has a "kissing" duet with Miss Gracie Wilson, who proves in various guises a capital comedienne. Mr. Rube Walman sings well "They All Look Alike in the Dark," with dance, and his work as a siffleur is brilliant. He gave the "Poet and Peasant" overture and "Somewhere a Voice is Calling," to the delight of the house. Miss Ethel Hall, as Madge, proves herself a comedienne of much vivacity and charm. She has several numbers, among them "The Soldier's Wife," "Sportee Boyee," "Whitehall," and "Peaches in Georgia." Pretty Miss Maie Mohr sings sweetly "You Can Always Come Back to Me" and "Everybody's Jazzing Now," and joins Mr. Walman in duet and dance, "I Wanted Love." Mr. Frank Irwin, as Tim Ruskin, is a good character comedian, and lends able assistance in the comedy line. Smaller parts are played by Mr. Ken Kendrick and Miss Nettie Bell (a delightful Land Girl). The Belle Quartette, in some sprightly dances, and a good-looking chorus give valuable assistance.

ANSWERS TO CORRESPONDENTS.

L. A.—*"The Speckled Band" was produced on June 4, 1910, at the Adelphi.*

G. I.—*Miss Ella Retford made her first appearance on the stage as a dancer, and subsequently took up the singing of coon songs. Has appeared at nearly every hall of importance in the kingdom. Figured at the Alhambra in 1913 in the leading part in the revue, "Eightpence a Mile."*

B. DE B.—*"The Yellow Jacket," by George Hazleton and J. H. Benrimo, was produced at the Duke of York's, March 27, 1913. It is published in America at 6s. French's, 26, Southampton-st., W.C., 2, could procure you a copy.*

C. W. C.—(1) *"Under Cover" was produced at the Strand on Jan. 17, 1917, and ran till June 23.* (2) *"Fair and Warmer" was first produced in London at the Prince of Wales on May 14, 1918. A farce, not a musical comedy.*

Indian Play in English.

The Union of the East and West is giving an open-air performance in Lord Leverhulme's garden at Hampstead on Saturday, July 12, at 5, when the Indian play, "Harischandra," based on a most remarkable legend from the Purana, the ancient history of the Hindus, will be presented for the first time in English. The cast includes well-known artists.

There will be Indian dances, and Indian music and songs by the Royal Musicians of Hindustan. The art collection of Lord Leverhulme will also be on view. Further particulars may be obtained of the Hon. Organiser, 14, St. Mark's-crescent, N.W. 1.

"THE ERA" LETTER BOX.

A Stamped addressed Envelope must be enclosed with application for each Letter. No circulars or Parcels admitted to this List. No addition or omission can be made to this List after 12 noon Tuesday. Whilst exercising all necessary care, we do not hold ourselves responsible for any loss sustained in connection with "The Era" Letter Box.

Achurch, Mrs. J.
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Barbour, Miss Ray
Barrie, Miss F.
Baynton, Mr Henry
Blaebank, Mr. Dan
Bolgam, Miss Chrissie
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Bostock, Mr. Frank
Boyd, Mr. Curwen
Brand, Mr. Oswald
Brewster, Mr. J.
Brighton, The
Brown, Messrs., and Potter
Bruyne, Mr. Harry
Caddick, Mr. J.
Cartledge, Miss B.
Castle, Mr. Tony
Chambers, Mr. J. A
Charles, Miss Helen
Cheesbrough, Mrs. F.
Cheverall, Mrs. W.
Clark, Mr. Dane
Clasper, Mr. R. J.
Claude, Miss Toby
Cloches, The Les, Trio
Coates, Mr. Jeff
Cohen, Mr. Lawrence
Collier, Miss C.
Connor, Mr. Theo F.
Cunningham, Mr. Richard M.
Cuthbert, Miss Sybil
D'Alberti, Mr. J.
Daly, Mr. Arnold
Dale, Mr. Paul
Dammes, Van, The Three
Danvers, Mr. Billy
Davies, Mrs. R. J.
Dean, Miss Flora
De Burgh, Mr. Frank
De Lara, Mr. George
Denton, Mr. R.
Dilly and Dally
Dobson, Miss M.
Doronsby, Miss Aggie
Douglas, Mr. Lewis
Doyle, Mr. Charles
Edwards, Lt. H. L.
Elsom, Miss Isabel
Fadden, Gunner T.
Fagan, Mr. M. B.
Fane, Mr. R. M.
Fassett, Miss Maude
Fenton, Miss M.
Fields, Miss Fanny
Fink, Miss Edith
Ford, Miss Gene
Ford, Miss Ryta
Fortesque, Mr. F. H.
Fossett, Sir Robert
Foy, Mrs. Tom
French, Mr. Norman
Friedman, Mr. Jake — Fulbrook, Esq.
George, Mr. George Vi
Gerard, Miss Florence
Geretti, Mr. William
Ginnett, Miss Ellen
Gould, Miss Elsie
Gulion, Mr. Campbell
Haines, Mr. Will
Hall, Mr. Tatten
Hamilton, Mr. Harry Pa
Hardy, Miss Helen
Hart, Mr. Louis
Harte, Mr.
Hartley, Mr. Chas.
Hayes, Mr. J. M.
Hazell, Mr. Rupert
Henry, Mr. V.
Hetty, Mdlle.
Hinton, Mr. J. C.
Hutchley, Mr. H. T
Jeans, Mrs.
Johnston, Miss Eva
Kelvin, Mr. Jack
Kemp, Mrs. Gus
Kerr, Mr. Dickie
Kingston, Miss G.
Kipling, Mr. Edward
Kurton, Miss Peggy
Launer, Miss Cora
Lauri, Miss Edward
Lawlin, Miss Kitty.
Lawrence, Great
Layton, Mr. George
Leedman, Mr. F.
Leithbridge, Miss Alice
Leslie, Mr. H. Scott
Leslie, Mr. W.
Lewisohn, Mrs. O.
Lincoln, Mr. Fred
Lingard, Miss Cora
Linnecar, Mr. E. A
Littlewood, Mr. S. R.
Lorne, Miss Phœbe
Lorraine, Miss Mary
Lowe, Mr. Hugh
Luis, Mr. King
Lupino, Mr. George
McCalmont
McCulloch, Mr. Arthur
McKenna, Miss Florence
MacArthur, Mr. T.
Mackey, Mr. K.
Mackey, Miss Marie
Mainbridge, Mr.
Maitland, Miss Christina
Malcom, Messrs. V. Malcom
Maitland, Mr. F.
Manning, Mrs. Owen
Marler, Mr. M.
Martin, Mr. W. S.
Masterton, Lieut. J. Edward
Mathias, Mr. H.
Maulton, Miss D.
Maurice, Mr. Edmund
May, Miss Daisy
May, Miss Edna
Mayne, Mr. Thorpe
Mead, Mr. David Darius
Meux, Mr. Alec
Meyer, Mr. Louis
Mollison, Mr. William
Monks, Mr. Bert
Montefiore, Mr. Eade
Montrose, Mr. George
Moore, Mrs.
Moxon, Dad
Moxon, The Family
Mozart, Mr. George
Munro, Mr. D.
Mutts, Mr. A.
Myer, Mr. S.
Myers, Lieut Cyril J.
Myers, Miss Ida
Navone, Miss Jean
Newman, Miss Zoe
Nicholson, Mr. C. J
Norton, Mr. Davis
O'Brian, Miss Pattie
Oday, Miss Ivy
O'Connor, Messrs. Jack and Evelyn
O'Connor, Miss L.
O'Gorman, Miss L. L
Oliphant, Miss E. (Billie)
Oram, Miss O.
Osman, Miss Gladys
Ostlere, Miss Edith
Paganini, Mr. B.
Paolies, The
Parisi, Mr. Anthony
Paule, Miss Jeanne
Peterson, Miss Mary
Phillip, Mr. A. C.
Phillips, Mr. Raymond
Pilkington, Mr. G.
Pinder, Mr. Powis
Pink, Miss Rosie
Pink, Mr. Wal
Pointon, Mr. A. G.
Powell, Mr. James
Price, Miss Nancy
Quartermaine, Mr.
Quinton, Mr. Roy
Rans, Mr. J. B.
Ray, Mr. G.
Reano, Mr. T. Hayden
Rees, Mr. Daniel
Reid, Mr. F. Warden
Renee, Miss G.
Richardson, Mrs.
Riscon, Miss E
River, Mr. Wally
Robertson, Mr. H. Brough
Roche, Mrs. Leon
Roddam, Miss M.
Rolls, Mr. Ernest
Rosenti, Mr. Alphonse
Royal Talma and Bosco Messieurs
Russell, Mr. Allan
Salter, Mr. W.
Scullion, Miss M
Selby, Mr. Alf.
Shard, Mrs. D.
Sherman, Mrs. M.
Shields and Barry
Shinton, Mr. John B.
Siems, Esq.
Squire, Mr. Tom
Stanley, Mr. J. B.
Stan, Messrs., and Stella
Steer, Miss Janette
Stephen, Mr. E.
Stidder, Mr. Harold
Stormont, Mr. Leo.
Studholme, Miss Marie
Swanston, Mr. A.
Suckley Mr. Cramer
Taylor, Miss Maidie
Tempest, Miss Marie
Terry, Miss Phyllis Neilson
Terry, Mr. J. S.
Thacker, Miss A.
Thorne, Mr Eric
Trehearne, Miss K.
Tremayne, Miss Florrie
Vanbrugh, Miss V.
Vere, Miss Grace
Vidler, Mrs.
Vincent, Mr. W. G.
Vuire and Colley
Ward, Mrs. M.
Warren, Mr.
Weston, Miss Marie
Waterman, Mrs.
Welchman, Mr. H.
Whetstone, Mr. J.
White, Miss Mary Jane
Whitsliff Ten Trio
Wighton, Mr. Ernest
William, Mr. H. G
Williams, Mr. Grafton
Wingfield, Mr. F.
Wingrove, Mrs. T.
Wise, Mr. Florence
Willis, Mr. Hubert
Wingfield, Mr. Conway
Wolner, Mr.
Woodville, Mr. A.
Worth, Miss Constance
Wythe, Mr. Albert

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—*Tempest, Act ii, Scene ii.*

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Lady Who Suffered for Thirty Years now Better than Ever, Thanks to Dr. Cassell's Tablets.

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Mrs. Walker, of 41, Kelburn Street, Barrhead, near Glasgow, says:—

"I have pleasure in telling you that my mother, Mrs. Cairns, has derived very great benefit from Dr. Cassell's Tablets. My mother is now sixty-seven years of age, and has suffered for about 30 years from a functional complaint which used to make her unable to move sometimes. About two months ago she caught a chill which affected her kidneys and laid her up altogether. She was in frightful pain all round her body and in her back, and to move at all caused her intense suffering. We tried all sorts of things for her, but she got no better—in fact, I thought she was never going to be well again. However, reading about Dr. Cassell's Tablets, I decided to get her some, and from that time she improved wonderfully. She is now better than she has been for years, and it is all due to Dr. Cassell's Tablets."

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Nerve Power Restored.

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Mr. E. Read.

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Nerve Paralysis
Infantile Paralysis
Neurasthenia
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Wasting Diseases
Palpitation
Vital Exhaustion
Nervous Debility

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THE FIVE SISTERS
5 Real Sisters. Introducing Piano, Mandolines, Singing, Violin and Acting.
A programme in themselves. A bright act in a bright setting.
This Week, Anglesey Pal., Burton-on-Trent. Next, Vacant Wire: Burton-on-Trent
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THE OPERATIC DANCER. Shortly producing a New Show.
Coms.: 39, North End Road, Golders Green, N.W. 3.

SUTHER
July 7, EMPIRE, CHATHAM. July 14, LONDON COLISEUM

LUCILLE BENSTEAD
THE AUSTRALIAN SOPRANO.
EMPIRE, CROYDON

ANNA DOROTHY
THE AMERICAN COMEDIENNE.
OLYMPIA, SHOREDITCH
All Coms., JOE. SHOEDRIDGE, or 1312 Gerrard.

NOTICE!
All arrangements for the production of
"THE MYSTERY SHIP,"
"PIMPLE'S"
New sensational sketch, are now being completed.
Managers. Proprietors.
WATCH THIS SPACE.
In the meantime
BUY VICTORY WAR BONDS.
This Week, EMPIRE, CHISWICK

HORACE BARNES
THE IMPROMPTU RHYMESTER.
OLYMPIA, SHOREDITCH

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Permanent Address, 77, Loughborough Road, London, S.W.

BRUCE GREEN
THE MOST TALKED OF—OF DAMES ALWAYS A SUCCESS
This Week, PALACE, PLYMOUTH Next, PALACE, BLACKPOOL

Mr. HYMACK
"Hurrying to His Allotment."
July 7, EMPIRE, CROYDON. July 14, L.T.V. Tour

George F. FORD & "'Erb"
A NEW AND NOVEL VENTRILOQUIAL ACT.
ON TOUR
Permanent Address, "Forest View," Swannington, Leicestershire.

THOSE FOUR KIDS
(4 ACTUAL SISTERS)
IN A "HAPPY RAZZLE."
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There's going to be some Fun next week—Rosie has had three Swimming Lessons, and is going to teach Swimming at Dundee next week!
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Dear Kids.—How's the Fishing at Blackburn? Still waters run deep!

KATIE HUGHES.
THE NEW STYLE ENTERTAINER.
ON TOUR

ZETTA MOR
THE IMPRESSIONIST.
This Week, COLISEUM, GLASGOW
All Coms., E. H. Granville

MAYNE STEPPERS
KING'S, SOUTHSEA
All coms. GEO. FOSTER & PERCY RIESS.

DOROTHE VERNON
Playing lead in 'JOYLAND," also presents
"THE LYRICAL FOUR"
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BELLA MOODY,
"The Kitchen Comedy Four."
HIPPO., BURY

WAL FREDA
MAY & FRANCIS
ECCENTRIC ENTERTAINERS.

EMPIRE, KILBURN No Vacant Dates this year.

MARY MORAN
with Stell Weste
"IN FLASHES OF WIT AND MELODY"
This Week, DOVER.

WILKIE BARD
STOLL TOUR

IT'S A BIT SALTY, AIN'T IT?
JOE ELVIN
In his Latest Triumph SAILOR LAD, by Clifford Rean.
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MAY SHERRARD
"THE FAMOUS COMEDIENNE"
ON TOUR
Coms., N.V.A., 18, CHARING CROSS ROAD.

ALFREDO
All coms., c/o THE ERA. ARDWICK EMPIRE.

FORD and TRULY
Am amongst the King's people this week but I don't know yet what my next weeks audience will be like. Think I'll wire for my Cheque Book and go to see some palls in Scotland!!.
This Week, KING'S, MANCHESTER.

LE PANTER
SENSATIONAL CHAIR BALANCING ACT.
Betancourt
BETAN-COURT
THE FRENCH CUBAN
Introducing REFINED and ORIGINAL Comedy.
This Week, HIPPO., PUTNEY
L.T.V. for 3 months.
First VACANCY Sept. 22, to precede Dundee, also Oct. 6.

JACK SMILES
COMEDIAN.
All Communications—Agent, LEW LAKE. Phone, Wanstead 15.

GUS OXLEY
GO AS YOU PLEASE REVUE.
This, GRANVILLE, WALHAM GREEN. Next, HIPPO., ROTHERHITHE

"A-NARF-A-NAPPLE" (LONG & HAGGERTY)
ERNIE MAYNE
The Simple One.
This Week, EMPIRE, S. SHIELDS
Next, Sunning and Bathing at Shoreham
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Three SISTERS O'HARA
The "GREAT TYPE" Entertainers.
This Week, EMPIRE, CHISWICK
Agent, CHAS. HAND

"Roses and Radishes, Pansies and Peas."
NIXON GREY
COMEDIAN.
This, HIPPO., BRISTOL. Next, HIPPO., DEVONPORT

SAMMY SHIELDS
THE MERRY SCOT.
EMPIRE, HOLBORN

ERNEST ROMA
This Week, PAVILION, GLASGOW. Next OLYMPIA, DUNFERMLINE

LILY MORRIS
This, HIPPO., WARRINGTON. Next, EMPIRE, NOTTINGHAM
Fully booked till 1923. Pantomime arrangements complete, 1919-20.
PLEASE NOTE.—My song "Why Am I always the Bridesmaid" must not be sung without my permission.

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All coms. NORRIS & CLAYTON, 90, Charing Cross Road, W.C.2, or 'Phone 1170 Hammersmith.

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COMEDIAN
VACANT FOR PANTOMIME.
This week, HIPPO., BELFAST. Next, T. R., DUBLIN

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THE PROFESSOR OF MIRTH
Still Hunting the Beetle in
MOONSTRUCK
QUEEN'S, POPLAR

STEPHANIE ANDERSON
AND ASSISTANT.
FIFTEEN MINUTES OF VERSATILE ARTISTRY
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THE SHINING LIGHT.
This Week, WEYMOUTH. Next, SALISBURY
All Coms. NAT. DAY.

MISS LILY EYTON
THE CHIC SINGER.
This Week, VICTORIA PALACE.

HERBERT WINTER
& "BUNNY." Presenting COMEDY CAMEOS
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ON TOUR.
Shortly producing a New Scena, entitled: "WITH THE HOUNDS,"
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"QUI NOM PROFICIT, DEFICIT"!
RICH. HAYES
"THE LAZY CLOWN."
OLYMPIA, PARIS, for 6 weeks.
Business Managers, MONTAGUE & HART.

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EMPIRE, BIRMINGHAM
GEORGE FOSTER
"A Whirl of Melody."

RAY KAY

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Featuring New Character Studies by J. Hargreaves.
ON TOUR
Business Manager - - - - - B. MONTAGUE.

HENRY J. CORNER
Presents "SYMPHONIA."
This Week, PALACE, BLACKBURN. Next, NORWICH

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SCOTLAND'S FOREMOST COMEDIENNE.
HOLIDAY
All coms. c/o GEO. BARCLAY.

EDDIE GRAY, K.C. (King of Clubs)
THE NOVELTY JUGGLER.
This Week, ST. GEORGE'S HALL. Next, HIPPO., NOTTINGHAM
All Coms., 130, LILLINGTON STREET, S.W.1.

JACK JIMMY
HAYMAN & LOWE
"Old Soldiers Never Die—Not on a Farm!"
ON TOUR. All Coms., GEORGE FOSTER.

HOLDEN AND GRAHAM
IN VERSATILE ORIGINALITIES
America's Greatest Variety and Novelty Act
This Week LEEDS
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World's Greatest Musical Elephants.
ON TOUR.

ONLY IN EXISTENCE
WAL CROFT and KATHLEEN NAUGHTON
Present the Latest Laughing Success—
"DID SHE—?"
VACANT, July 21 and Aug 11.
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ALEC REGAN
STARRING IN 'SPLASHES" REVUE
ON TOUR Agents for Single Turn, PERCY RIESS & TOM RICE

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TRIO IN TUNES AND TOPICALITIES
A1 Coms.: JOE SHOEBRIDGE (Lew Lake's Agency).
July 14, HIPPO., BALHAM, July 21, HIPPO., BOSCOMBE
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Telegrams:—"MOCCADORA, LONDON."
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This Week, HIPPO., BELFAST. Next, EMPIRE GATESHEAD

Miss DOLSEY CARIELLO

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I HAVE HOPES!!!

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PURCELLA BROS.

This week, EMPIRE, LIVERPOOL.
Next, KING'S, DUNDEE

We made an appointment to meet someone at Dundee, but have forgott n for the moment who it was, anyhow we hope somebody very nice will turn up there!

RENE RALPH

OLYMPIA, SHOREDITCH. First-class Offers invited for Pantomime Season 1919-20

DE ALMA

MONARCH OF THE BANJO

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EDIE VENO

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New Production in October

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"SOME" JAZZS AND "SOME" WHIRLS.

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The Musical Jester and his Patent Talking Half-'Cello.

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Fully Booked this year. Have no Sole Agent.

Shortly producing my latest invention the "STID-PHONE"

THE DAINTY YOUNG IMPRESSIONIST

OLGA SYDNEY

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Next, HAMMERSMITH

All Coms.—WALTER BENTLEY

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THE BURLESQUE COMEDIAN

John Tiller's Production "Victory" Winter Gdns., Blackpool. Agent, GEO. BARCLAY.

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WARDINI

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This, LYRIC, LIVERPOOL. Next, EMPIRE, MIDDLETON

PETER META

DONALD and CARSON

"THE STABLE BOY." "Doing Very Well, Thank You."

This Week, COLISEUM, GLASGOW

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A PIANO—LESLIE CARTER

July 7, LYRIC, LIVERPOOL. July 14, TIVOLI, NEW BRIGHTON

THE OLLOMS

THE LADY-SINGING-BAND-CONDUCTOR.

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Next, EMPIRE HIPPO, ASHTON-UNDER-LYNE

All Coms. LEW LAKE or direct.

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THE NOVELTY COMEDY ILLUSIONIST Assisted by GERTIE REES

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VICTORIA MONKS

GOING BETTER THAN EVER.

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GREAT SUCCESS!

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IN

SONG AND STORY.

This Week, EMPIRE, SHEPHERD'S BUSH.

DUNCAN & GODFREY

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EMPIRE, SHEPHERD'S BUSH

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Little Tich, Grock, Nellie and Sara Kouns, Jenny Hasselqvist, Beatie and Babs, Paul Gordon, Osborne and Perryer, Bioscope, Suther.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)

Pictures and Varieties.

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THE HACKNEY EMPIRE.

Rehearsal at 12 noon for:—

Herbert Cave Terry Twins, Five Petleys, Will H. Cox Estelle Rose, The Stellios, Omega Trio, Bioscope.

SHEPHERD'S BUSH EMP.

Rehearsal at 12 noon for:—

Johnny Fuller, "Jack in the Box," Bioscope.

THE CHISWICK EMPIRE.

Rehearsal at 12 noon for:—

Chas. Norton, Herbert Winter, Hanlon Bros. and Co., G. W. Hunter, Laurie Howard, Maximilian, Bioscope.

WOOD GREEN EMPIRE.

Rehearsal at 12 noon for:—

Joyce and Shields, Tom D. Newell, Mabel Mann, Four Vagabonds, Frank Leo, Dalmere's Circus, Bioscope.

CHATHAM EMPIRE.

Rehearsal at 2.30 p.m. for:—

De Busse, Harry Ford, Flying Banvards, Sammy Shields, O'Hara Sisters, Harry Moore, Bioscope.

BRISTOL HIPPODROME.

Rehearsal at 12.30 p.m. for:—

De Cars and Tomato, Two Rascals, Sam Barton, Herbert Lamartine, Bioscope.

BEDMINSTER HIPPO.

Pictures and Varieties.

THE LEICESTER PALACE

Rehearsal at 12 noon for:—

The Dinnies, Cosgrove and Burns, Pet Pariss, Ethel Hook, Susie Marney, Bioscope

THE ARDWICK EMPIRE.

Rehearsal at 12.30 p.m. for:—

The McLeans, Emilie Hayes, Mozetti The McKays, Bioscope.

MANCHESTER HIPPO.

Rehearsal at 10 a.m. for:—

Silvia Van Dyck, Thompson and Walker, Ernest Shand, The Anserouls, The Monzo's, Bioscope.

(Matinees Mondays and Tuesdays.)

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FLORAL HALL, LEICESTER

And in association with the above—

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Serge Diaghileff's Russian Ballet Season.

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—

FULHAM HIPPODROME.

The distance as the crow flies between the Finsbury Park Empire and the Wood Green Empire, measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stanford

14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least **20**, including **4** first Violin Parts, **2** second Violin Parts, separate Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, as special stage requirements stated, in letters marked "Stage Department," by Artiste three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, July 14, 191

LONDON PAVILION.

Rehearsal at 11.30.

C. B. Cochran's Production, "As You Were."

OXFORD.

Rehearsal at 12.

"A Temporary Gentleman."

METROPOLITAN.

Rehearsal at 12.15.

Copeland and McLeod. Query.
Romaine and Dainton. Phil and Phlora,
Sinclair's Three Diamonds. Fred Hutchings.
Bob Summerville. Laura Novea. Loie Conn.

CHELSEA.

Rehearsal at 12.

Seymour Hicks presents "Broadway Jones."

EUSTON.

Rehearsal at 12.

The Three Scamps. Beth Tate.
Bert Lloyd and Co. Kuba Quartette.
Tommy Davis. Selwyn. Alfred Jepson.
The Holdens.

WATFORD PALACE.

Rehearsal at 1.

Joseph Millane's Co., "Hushed Up."

SOUTH LONDON.

Rehearsal at 12.

The Lyrical Four. Foreman and Fannan.
De Guchi Troupe. Carrie Anderson and Co.
Lily Burnand. Derry and Sloan.
Wal Lesby. Fenner and Roberts.

EAST HAM.

Rehearsal at 12.

Herbert Jay and Frank Littler present "A Temporary Gentleman."

TOTTENHAM.

Rehearsal at 12.

"Damaged Goods."

EMPRESS, BRIXTON.

Rehearsal at 12.

Mary Mafren. Peter Bernard.
Haydee's Marionettes. May Edouin.
Jean and Josie. Gilbert and French.
Judson Cole. Dick Henderson.

WALTHAMSTOW PALACE.

Rehearsal at 1.

W. W. Kelly's "A Royal Divorce."

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